
SCREAM SIRENS
ISSUE #4 | SPRING 2013
HORROR. CULTURE. STYLE.
LIANNE SPIDERBABY
& GRINDHOUSE GIRLS:
CINEMA'S HARDEST WORKING WOMEN
A GIRL'S GUIDE TO THE ZOMBIE APOCALYPSE
MAKANI TERROR
THE GREAT HORROR CAMPOUT
MANIAC
THE BUTCHER BABIES

ON THE SURFACE

Scream Sirens Spring 2013



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Photographer: John Humphrey
Cover Design: Kaci Hansen

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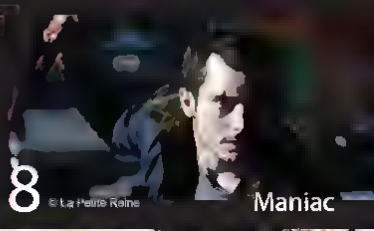
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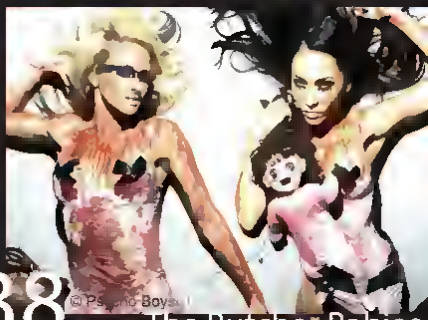
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CONTRIBUTORS


NATALYA
Assistant Editor/Contributing Writer


CHELSEY
HORROR EDITOR/CONTRIBUTING WRITER


LIZ
Social Media/Graphic Design


PHIL
Managing Editor


KACI
Homicidal Homemaker
Graphic Design


NICOLE
Slash & Dine/Mummys Womb

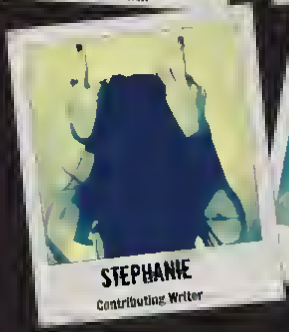

BARBARANN
Music Editor


DEVON
PHOTOGRAPHER


MEGAN
Slash&Dine/Mummys Womb


TONY
Contributing Writer


JEN
BIZARRE/PARANORMAL/CONTRIBUTING WRITER


STEPHANIE
Contributing Writer


CENDY
SALES/CONTRIBUTING WRITER


JASON
Contributing Writer


HILLARY
Beauty/Style Editor


JEN
A Girls Guide To The Zombie Apocalypse


WILL
Contributing Writer

RANSOM NOTE







Name: Scream Sirens LLC
Phone: 509-475-3094

chandra@screamsirens.com
www.screamsirens.com
www.facebook.com/screamsirens
11327 N Lidgerwood Spokane WA 99218

Give me Grindhouse or give me death! This issue opens the cage and unleashes an introduction to the world of exploitive cinema of the 70's - 80's. Containing vast amounts of sex, violence and profound subject matter (yes all the good stuff packed into one swift kick)! Most of us have been exposed to this genre through the lens of Robert Rodriguez's "Planet Terror" and Quentin Tarantino's film "Death Proof", released together as "Grindhouse". These amazing films pay homage to the cinematic roots of exploitive film, while at first glance most would sum up the Grindhouse genre to be nothing but the carnal degradation of women. However, I invite you to look beyond these generalized messages, and take heed to the overall empowering message of survival. Most importantly, Roger Corman the father of B Movies paved the way for women in film. Corman's film were amongst the few that cast women as leads; therefore establishing women as powerful figures. Presenting these badass women that stand still in the burnt images of misogynistic celluloid history. I challenge you to pick at least two films from Lianne Spiderbaby's "Top Sick 6" ,and throw yourself a mini Grindhouse film fest, get into character , take some snapshots and email them on over to us (mail@screamsirens.com).
Chandra Vitellaro

Live Fast , Stay True , and Kill , Kill, Kill!



Our mission is to focus on Independent and Foreign Horror, Cutting-Edge Culture and Killer Style. We celebrate all things that excite and stir the senses, all things that make us scream. A portion of all revenue is donated to charities that help women survive and succeed

The Vault

A Classic, A Retro and One You Might Have Missed

by Tony Johnson





Classic

The Innocents (1961)

Director Jack Clayton
Writers Lou Rusoff, William Archibald, Truman Capote
Starring Deborah Kerr, Peter Wyngarde, Megs Jenkins

Set in Victorian England, this film tells the story of a young Governess named Miss Giddens who is hired to run a household and raise the niece and nephew of the uncle who took them in. Soon she discovers that the young children may be possessed by the spirits of the last Governess and Valet who worked at the Uncle's house. She then attempts to save the children's souls.

Photo Credit: © Twentieth Century Fox Film Corporation





Retro

Night of the Comet (1984)

Director Thom E. Eberhardt
Writer Thom E. Eberhardt
Starring Robert Beltran, Catherine Mary Stewart, Kelli Maroney

This comedic/ horror is one of my all time favorite picks from the 80's. A comet crashes to earth and two sisters find themselves as the only survivors amongst disintegrating zombies and all the mall shopping two valley girls could ever handle.

Photo Credit: © Metro-Goldwyn-Mayer Studios





One You Might Have Missed

Grave Encounters (2011)

Directors. The Vicious Brothers
Writers The Vicious Brothers
Starring Ben Wilkinson, Sean Rogerson, Ashleigh Gryzko

This terrifying film follows the production crew of a paranormal television show called "Grave Encounters" as they investigate an insane asylum. As they navigate the dark, dank tunnels and hallways throughout the building they must fend off the spirits of prior patients as they come to realize the building itself has plans for them.

Photo Credit: © Tribeca Film

Top Indie Find



photo credits © La Petite Reine



MANIAC (2012)
Director: Franck Khalfoun
Writers: Alexandre Aja ,Grégory Levasseur, C.A. Rosenber, Joe Spinell
Starring: Elijah Wood, America Olivo, Nora Arnezeder

Review by Chelsey Burdon

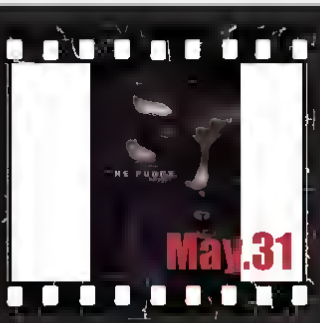
William Lustig's *Maniac* (1980) is perhaps one of the lesser-known slasher films of it's era. It is incredibly underrated and stands out as being one of the creepiest films of its kind. Joe Spinell's demented protagonist Frank Zito is sickeningly gruesome and has the ability to truly make your skin crawl. It was, of course, also lauded for its impressive gore and make-up effects, created by the one and only Tom Sevini (who also has a fun little cameo). Anybody who has seen it will struggle to forget the 'exploding head scene'. Notoriously lambasted by censors around the world, this film drifted into obscurity and found itself becoming a rare find for the hardcore horror fans and gore-hounds - many of whom treasure it, not least of all for Spinell's terrifying performance. Strange that it was chosen for the remake treatment and even stranger that they chose to replace the overweight, repulsive looking Spinell with the relatively fresh faced good looks and delicate frame of Elijah Wood in the title role of Frank Zito. Don't be fooled, Wood is just as creepy as Spinell, the sociopathic loner that restores mannequins by day and goes out to stalk, murder and scalp women by night, albeit in a rather different way. Though we see him fleetingly throughout the film (it's shot almost entirely through his point-of-view)

Review continued on page 59

COMING SOON







Foreign Flick Pick



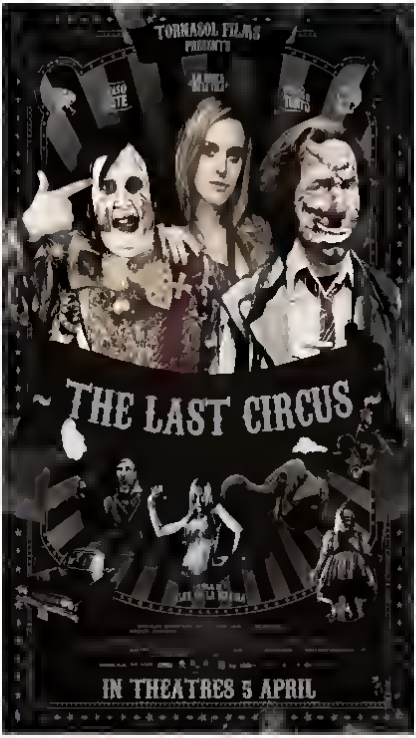


photo credits © Tornasol Films

THE LAST CIRCUS: (2010)
Director/Writer: Alex de la Iglesia
Starring: Carlos Areces, Antonio de la Torre, Carolina Bang

Review by Jen Adkins-Grossman

The Last Circus tells the story of a man named Javier (Carlos Areces) whose childhood was robbed by death and tragedy during the Spanish revolution. As he becomes an adult, he follows in both his fathers and grandfather's footsteps and becomes a clown, a "sad clown." He joins a small struggling circus where he meets Natalia (Carolina Bang), a beautiful trapeze artist who is the girlfriend of Javier's boss, the brutal Sergio (Antonio de la Torre) - the happy clown. Javier falls "madly" in love with Natalia and thus starts a wicked love triangle between two damaged clowns and a beautiful temptress. Javier is driven by revenge, love, and insanity, which leads to ultimate irony.



This movie is a fantastic spectacle, a feast for the eyes. Dreamscape imagery set in mostly sepia tones with splashes of color. The story is simple, yet bizarre. It is the grotesque and the beautiful mingled into a chaotic thriller. Mesmerizing. The Last Circus is like no movie you have seen before, and destined to become a cult classic. Bravo to a Spanish Magnus Opus.









Bloody Good Reads

House of Leaves

by Mark Danielewski

review by Cendy Pfortmiller

The House of Leaves is a mind blowing, twisted and horrific tale-within-a-tale, of the emotionally unstable tattoo artist, Johnny Truant and a haunted house with a mind of its own.

When a blind recluse, Zampano, leaves behind a manuscript of a non-existent documentary film called The Navidson Report, it falls into the hands of the precarious Johnny Truant. The Navidson Report weaves the tale of Will Navidson, who moves his wife and two young children to a house in Virginia, in attempts to save his marriage.

The family discovers there is more to the house than meets the eye, when Will paradoxically discovers that the interior dimensions of the house are much larger than the exterior dimensions of the house. What's even more disturbing is that the hallway expands, a door appears on random walls and the house groans.

Navidson gathers a small team together to explore what lies behind the mysterious door and finds a pitch black, cavernous maze of stairs and hallways that are constantly shifting and moving. The journey into the depths of the house is where most of the horror lies in this novel, but almost just as perturbing is the length Johnny Truant goes to validate The Navidson Report.

Johnny Truant becomes deliriously obsessed with The Navidson Report, adding his own footnotes to the manuscript, only to find the documentary to be completely fictitious. The story telling of The Navidson Report seems so authentic and fluid that the discovery plunges Truant down a dark, spiraling downfall almost to near psychosis.

You will be left confused, enthralled and breathless at each turn of the novel. The House of Leaves is not for the faint of heart, and is not an easy read. At times reading it can be slightly daunting, but if you stick with it, you will find yourself being pulled into the darkness that is the world of Johnny Truant and scared to death of the house with shifting walls.



An excellent accompaniment to the terrifying House of Leaves novel is the album by a gifted singer/songstress Poe, fittingly titled, "Haunted", who just so happens to be the sister of author Mark Danielewski. The writing of Mark Danielewski is so involved and in depth, the reader has no option but to become a participant in the novel. You may even find yourself slightly haunted by and obsessed with the House of Leaves, like Johnny Truant is to The Navidson Report.

SCREAM RATING

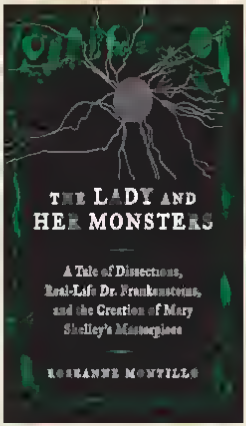


Hysteria

by Megan Miranda
Novel



Mallory has been acquitted of the crime involving the murder of her boyfriend due to self-defense. The only problem is she doesn't remember the details of what happened that night of her boyfriend's murder, and her boyfriend's presence still remains and haunts her. Her parents send her away to a school where nobody knows who she is and what her past is hiding, but when a fellow student is found dead, all suspicions turn to Mallory. Can Mallory recollect her memories of both deadly nights, so she can prove her innocence once and for all?



The Lady and Her Monster

by Roseanne Montillo
Novel

This novel resurrects the fascinating times between the Romantic Age and the Industrial Revolution, covering the startling science and real-life horrors that inspired Mary Shelley's "Frankenstein". The author recounts how Shelley's masterpiece was inspired by real scientists of this period, who were curious, daring and obsessed with the inner workings of the human body, and how they might try to bring a human back to life after death. This novel brings together real tales of grave robbers, macabre human experiments and the research behind human reanimation that inspired Mary Shelley to write her gothic masterpiece, "Frankenstein"

The New Hunger

by Isaac Marion
Novel

This novella is a prequel to Isaac Marion's 2011 hit novel "Warm Bodies". In "The New Hunger" we meet Nora and Addis who just want to find others like them, who are trying to survive their post-apocalyptic world without being eaten by zombies that have overtaken the planet. Twelve-year old Julie just witnessed her friends die and her own school burn down and is traveling across the country with her parents to get away from the horrors.

Meanwhile, a young man wakes up in the woods, unsure of who he is and what he's doing there. The only thing he can remember is that his name began with R. In this prequel, Marion gives us the background story behind the memorable characters from Warm Bodies as they try to survive and stay alive



THE WOMEN OF HORROR

Gloria Holden (1903- 1991)

American film actress, best known for her "exotic" depiction of the title role in *Dracula's Daughter*. She was one of the first women cast in a horror film lead role. It has been said that her performance influenced the writings or horror novelist Anne Rice and is actually mentioned in Rice's novel *The Queen of the Damned*.



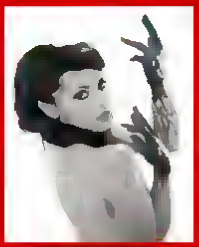
Monica Bellucci (1964 – Present)

An Italian internationally known actress. In the 1990's she played some minor roles including Bram Stoker's *Dracula*. In 1996 she was nominated for a César Award for best supporting actress for her portrayal of Lisa in *L'Appartement[17]* and strengthened her position as an actress. She became known and popular with worldwide audiences, following her roles in *Malèna*, *Brotherhood of the Wolf*, and *Irréversible*.



Emily Booth 1976- Present

Booth has presented several television shows related to cult films, including "Out There" on five and "Shock Movie Massacre" on Bravo. She also hosted GoreZone Magazine's "Weekend of Horror." She earned her BA in media and film degree at Goldsmiths College, University of London. Booth is known for her roles in such cult films as *Pervirella*, *Cradle of Fear*, and *Evil Aliens*. She also appeared in Quentin Tarantino and Robert Rodriquez's double header *Grindhouse* in the mock trailer "Don't", by Edgar Wright (director of *Shaun of the Dead*).



TOP SICK 6

by Tony Johnson

Lianne Spiderbaby picks her 6 favorite exploitation films



2

photo credit © American International Pictures

Coffy (1973)

This is classic Pam Grier in her first leading role. Pam stars as a dedicated nurse who decides to take the inner city drug dealers, pimps and mobsters to task with a shotgun as she seeks revenge after her eleven year old sister dies from shooting contaminated heroin.



3

photo credit © Eve Productions

Faster Pussycat Kill! Kill! (1965)

The 1965 "Bad Girl" classic tells the tale of three hot rod driving Go-Go dancers looking for trouble who find and kidnap a young couple and hide out on a ranch owned by a wheelchair bound old man and his two sons. The Go-Go Dancers decide to seduce the sons and get rid of the old man once they hear he has money hidden but the old man has ideas of his own.



1

photo credit © New World Pictures

The Big Doll House (1971)

Considered the best of the "Philippine Prison Movies" to come out in the 1970's, and also Pam Grier's first film role. This is the story of five abused women prisoners who plot an escape from a Philippine women's prison by taking the cruel female warden hostage. A Roger Corman Classic!



4

Amuck (1972)

photo credit © West Films



5

Bonnie's Kids (1973)

photo credit © Tommy J. Productions



6

Thriller (1973)

photo credit © BAV film

What Makes it Scary?
The Six Most Influential Horror Soundtracks of All Time.

Article by Natalya Lainhart

Jerry Goldsmith, "Sanguis bibimus, corpus edemas, toll corpus Satani" 4 of 6 in this Series.

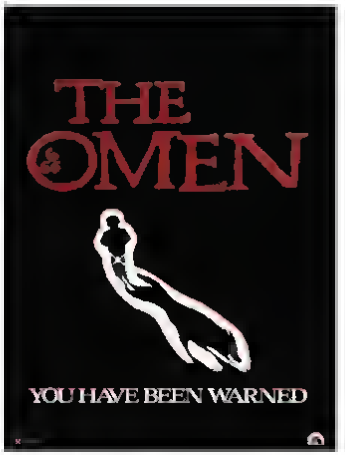
Movie soundtracks manipulate audience's expectations, emotions and even reactions.

Some of the most frightening music that can be played in a scary movie is Latin chant. The horrors of hell, along with the possibility of antichrists and eternal torture have warped early church music from something sacred into something downright horrifying. Jerry Goldsmith knew this, and took advantage of it when he wrote the score to the 1976 movie, "The Omen." If you have seen this movie then you know that the basis for the story is a prophesy written into many Christian religious texts. In addition, the fact that a child is the "bad guy" makes this movie scary even before the music is added. Goldsmith recognized the frightening aspects of the movie and complimented them with music that is scary for the same reason.

Back in the beginnings of liturgical (church) music, many cathedrals were built to cater to the sound produced by the church musicians, which were most popularly choirs. They believed that it was music that brought us closer to God and the taller the cathedral, the further the music traveled. Latin words describing Catholic prayers and prophesies were accompanied by beautifully and specifically crafted harmony and melody. In fact, back during this time, there were exact rules that composers had to adhere to concerning harmonic progressions. Basically, if they played a chord that was somewhat "dissonant" (sad or scary sounding) they had to resolve it to a "consonant" (happy or hopeful sounding) chord. This was because God was more powerful than evil and since the dissonant chords essentially sounded evil; the "good" chords had to win out in the end.

We do not realize it, but much of what we feel comfortable with hearing in popular music today is still based upon this idea of slight dissonance and then final resolutions. If you sing five notes of a scale, starting with five and moving backwards, every person listening will be able to sing that final note, or the root of that scale. Jerry Goldsmith knew this about society, so he used our "conditioned ears" to his advantage. Goldsmith utilized the usual tools for composing church music including Latin text, a mixed female and male choir, and a steady harmonic progression, but what he did differently was to completely throw out the rules for resolving dissonances to consonances. This ends up giving us church-like music, which we are expecting to be hopeful while making it downright scary as hell, quite literally. The expectation that we have ingrained in our ears for resolution is tested by his constant, driving dissonance, making us feel as scared as Damien's adopted parents. He manipulates our expectations, which makes us feel as though almost anything is possible, including an antichrist. The result is one of the most beautifully composed and alarming soundtracks ever written to this day. "Sanguis bibimus, corpus edemas, toll corpus Satani" "We drink the blood, we eat the flesh, raise the body of Satan." "The Omen."
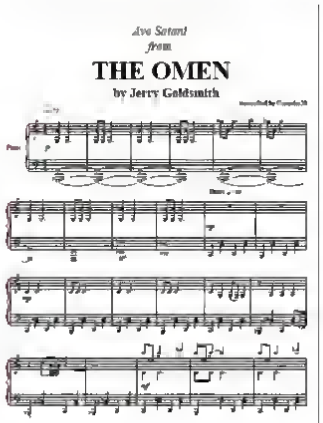
"He manipulates our expectations, which makes us feel as though almost anything is possible, including an antichrist."



©1978 Universal Pictures



©1978 Universal Pictures



In Next Issue: "Suspiria" (1977) A soundtrack that is consistently listed as one of the best of all time.

FRESH BLOOD

Lindsay Denniberg



As a horror fan, it's likely that every now and again you will come across something that is so mind-bogglingly bizarre that it will have you grinning like a child, scratching your head in wonderment and questioning whether your mind will ever recover. You may also stumble upon the occasional genre gem that has a unique and distinctive style; something so visually striking that you want to give it it's very own 'ism'. Rarely do the two things apply to one film, rarer still to discover such a thing from a first time low budget feature film-maker. Cue Lindsay Denniberg, the writer and director of the hallucinogenic love letter to horror films of old and new, Video Diary of a Lost Girl. Scream Sirens had a chance to chat with Lindsay about the film, her influences and what she loves most about horror.

The story follows Louise, an unwilling member of a rare species of women known as the Lilan, descendants from the mythological demon Lillith, who must have sex with and kill a man once a month in order to retain their immortality. We asked Lindsay to tell us a little bit more about the origins of the Lillith story; "Her origins are in Jewish mythology as Adam's first wife, she was made from the clay of the ground like he was, and so considered herself his equal (she's also often referred to as the first feminist, duh!) . According to the biblical text, Lilith escapes from the Garden of Eden. She fled to the Red Sea and had lots of sex with lots of demons, and with that she gave birth to hundreds of demon babies, known as the Lilin."

Our heroine, Louise is born, not as a demon baby, but as a fully grown adult woman, naked and alone in the 1920's (an era Denniberg clearly has artistic affections for), clawing her way out of the ground in the middle of a graveyard. Separated from her succubus sisterhood she has no knowledge of who or what she really is and is suitably devastated when she ends up killing the love of her life when they first have sex. The Lillin actually murder their 'victims' by sucking their soul out through their penis- make of that what you will. Skip forward 60 years into a trashy neon nowhere town where Louise, eternally youthful, is working in an adult video store, wiling away the hours watching classic horror films. ("if I were immortal I would just watch horror movies all day - and so that is what Louise does") and finding interesting ways to fill her monthly kill quota. Who



should walk into her Sinful Cinema establishment but the reincarnation of her first love, and first kill, Charlie, who falls hopelessly head over heels for her. "This kind of set-up seemed like fertile ground for a romantic horror comedy. Louise must choose between staying away from the love of her life, or risk losing him a second time."

The images speak for themselves, VDLG really is like nothing else you will ever watch. Paying homage to bombastic 80's punk vibes and old school horror expressionism in equal measure; the result is akin to taking a drug induced trip through a parallel universe where everything is familiar and completely alien at the same time. "A few people have described it as being an like experimental John Hughes fil, which is not what I originally aimed to make, but I'm more then happy that it turned out like that. The aesthetic and tone of the script, constantly fluctuates from being surreal and psychedelic to dark, silly and romantic. The film, as a whole is a good representation of the cinemania constantly swimming in my mind."



"I feel the world that I created for Louise and Charlie is my idea of what a perfect world would look like - haunted and neon with Dario Argento lighting. To me, there is nothing more romantic than old dusty video stores, full moon graveyards, and the dead blue glow of a raytube TV. My main philosophy is to try and create the best looking thing I can with just the crap I got lying around, trash is just my primordial ooze I guess. Usually that ooze means cardboard, glitter, duct tape, leopard print sheets, fake blood, Barbie parts etc."

Before cutting her teeth on VDLG, Lindsay Denniberg worked for the stalwarts of trash cinema, Troma, where she acted as assistant to the incomparable Lloyd Kaufman. "Troma was where I honed some of my best filmmaking skills. I take the 'Make Your Own Damn Movie' motto seriously, so I went and did that with Video Diary of a Lost Girl. My Producer Erin Nixon also has a Woody Allen aura around her so we made a great rag-tag team when getting the movie in production. The entire film making process felt a lot like a haunted summer camp and we were the counsellors. We never get slashed by Jason though, in this alternate



called my brain he's just another ex-boyfriend."

Speaking to Denniberg about her favourite genre films, it's clear that she has a keen interest in intelligent horror that explores gender, sex and sexuality, citing Almodovar's "The Skin I Live in" as one of her favourite modern horror films; "That film was able to make my skin crawl and turn me on all at the same time. I aim to get to a place like that in my own films." Video Diary of a Lost Girl certainly sits within what you might call the feminist horror bracket, dealing explicitly as it does with the idea of monstrous femininity, menstruation and murderous genitals. The rest of us women have little to worry about considering that Denberg's Lillin literally menstruate to death if they don't find a man to murder, and she certainly isn't shy about showing us how horrific that would look. "The vagina as monster can and should be interpreted in many different ways (just like Dracula and Frankenstein have hundreds of interpretations). I find the human body to be the most horrifying place to live in sometimes - there is so much that is haunted and unknown about the mechanics of flesh, I don't even know how we get any sleep at night!"

It seems that this gender fuelled dissection of body horror and a love of all things weird and monstrous is set to continue as Denniberg's next feature will be an anthology movie with stories of a cyber-punk Medusa, werewolves, gender bending nerd ghosts and celebrity morticians. No really. "A good horror anthology like "Creep Show" or "Tales from the Crypt" is hard to come by these days so we wanna make something like that but thrown into a blender of psychedelic madness!"

Chris Shields who plays the devilishly handsome Charlie in VDLG is co-writing and directing on this one but it's still early days yet as the two are currently looking at securing investment for the project. As for "Video Diary of a Lost Girl", Denniberg is negotiating distribution with some of the big players so you may soon be picking it up from your local film store. In the mean time, if you'd like to arrange a screening of the film at a theatre near you, that just might be possible. You can contact Lindsay at www.facebook.com/VideoDiaryOfALostGirl or at www.lindsaydenniberg.wix.com/lindsay-denniberg



The Final *Girl* Theory



For all the terrifying PSYCHOPATHS and MONSTERS that prowl around our beloved genre, there's a far scarier thing out there to be afraid of.

It's misconception. It dates back several decades but came to an ugly head in the 70's and 80's. Critics and a vast number of audience members alike believed (and still do) that the horror genre is a misogynistic playground for grim male fantasies. A dark, ugly wasteland where women cower from knife-wielding murderers and gruesome, drooling creatures. A place where nubile bodies are meant to be exposed and nothing more, and screams of terror are met with a stab of a knife, or the snap of hungry jaws.

Admittedly, the genre once did wallow in these shallow pools. The old cliché of the 'damsel in distress' was a common theme, and it wasn't strange at all to see our screaming starlet menaced by a villain or monster just long enough for the brave male hero to swing into action, save the day, and scoop up this near-faint girl in his arms for that final shot. You know, the one where they stand over the body of the defeated foe and she kisses him passionately for saving her from its wrath. What a guy.

You certainly don't want to get me started on those old "Men's Life" pulp magazines that featured lurid cover art that often depicted buxom, near-nude women being tormented by Nazi's or prison wardens. That stuff didn't exactly help our genre's case, did it?

The subject of much debate over the decades, the "Final Girl", by definition, is simply the girl who makes it to the end of the horror film to either escape the monster's clutches, or defeat it all together. She may come out of it bloodied, battered and possibly insane from the experience (like Marilyn Burns in **The Texas Chainsaw Massacre**), but the bottom line is she lived to see another day... or another sequel.

If we went by definition alone, the Final Girl dates all the way back to silent horror films. Greta Schroder lived to see Count Orlok evaporate into smoke by the end of **Nosferatu.** Mary Philbin unmasked Lon Chaney's **Phantom of the Opera**, causing theatergoers to faint and shriek in horror before surviving to wed her beau. It wasn't uncommon to see the woman survive to the end, even in those days. However, in just about every case (save Nosferatu) – and for several decades – the woman was rescued by a man.

The term "final girl" and the general picture painted of "her" today was coined by professor Carol J. Clover in her 1992 book, "Men, Women and Chainsaws: Gender in the Modern Horror Film". The "final girl" in question has to be the most morally uncorrupted of the group of friends she comes from. In other words, she doesn't do drugs or drink (much), have any kind of sex outside of some backseat "necking". She's a relatively meek, shy and unassuming victim who learns to take control of her fear and lash out to protect herself from the film's antagonists. Some of Clover's theories are quite sound – others suggest that the "final girl" and her evolution into a strong, empowered woman, are a way for us men to feel a little more "guilt-free" that we've enjoyed watching her get tormented for 90-something odd minutes, because, "Hey, she made it!"

That doesn't sit well with me, and frankly, I don't think it sets a good a good example for women dipping a toe into this genre for the first time. It suggests that not only are men shallow enough to only watch these films to see women brutalized, but that we're so easily swayed by a film's sudden attempt to curry favor toward the victim's survival, that we feel we're now "off the book" for apparently



photo credit: Universal International Pictures

finding entertainment in her agony It also suggests that the genre as a whole is using the Final Girl to win back the part of the audience they might have lost during the film's bloody build-up

I have way too much respect for both women and the genre to buy into that Listen, if you're a young woman new to this genre and enter with trepidation from all the stories you've heard, I'm going to let you in on the real deal here because the idea that women in horror are simply there for sadistic male fantasy or sexual exploitation is still, unfortunately, quite a common one It's a theory that's kept many women at arm's length from the genre for long enough and it needs to be buried a good six feet.

Let's grab a shovel and start digging, shall we?

I'll start by summing up what I'm talking about in three simple words

Women Own Horror

Top to bottom, left to right, the horror genre doesn't just owe a debt to women – it owes its existence to it. Yes, it's populated with mostly male directors, writers and producers, but they're like limbs on a body, none of it will work unless the heart is beating And women are what make horror work You can throw all the scares, gore and carnage you want at the audience, but without a strong female presence to offset the balance, you've got nothing There's no heartbeat Your monster will not live

Think about it The key to good horror is scaring people, right? Yes, an effective villain or monster is key in doing so, but unless we're scared for the characters it's chasing or tormenting, we're not completely invested, are we? And frankly (sorry, fellas), no one can project genuine fear like a woman can It's true! Sure, guys can give us "scared" or "nervous", but women are able to dig deeper and truly give us the face of genuine terror I don't know where they go emotionally to drudge it up, but that look of pure horror, or that scream that can set your teeth on edge always takes things up more than a few notches It makes it real, and causes our hair to stand on end. Now picture a guy in the closet on Halloween, cowering, screaming and batting at Michael Myers with wire hangers as he smashes through the slatted door Men and women alike would be laughing out loud It's a deeply rooted bias, and a tough one to shake on an aesthetic level It's the difference between being scared out of your wits, and throwing popcorn at the screen We've been brought up in a society that for centuries has put men at the head of the battle We're the line of defense the "braver" sex, the ones who get up, kick ass and take names





Never mind that women are perfectly capable of doing the same Women were once supposed to "know their place" in society Sexism wasn't just about keeping women "in the kitchen", but keeping them from voting, working, being who she wanted to be Hell, we're still wasting time debating on whether a woman should enlist in the Army, for God's sake! And in horror films, she's expected to faint and be completely unable to cope with anything going on around her until someone comes and saves her How exactly does that offset any balance? How does that challenge or frighten the audience? There was a time when it did Now? The movies are certainly fun, but often a window to a time that causes you to shake your head in utter disbelief and realize pretty quickly how far we've come since then

A woman's natural beauty is also a factor in disrupting the genre's balance and keeping the audience on their toes Placing a woman in the middle of the horror genre is like finding a bright, red rose in the middle of a dead briar patch It is something that LOOKS like it doesn't belong, and we're immediately drawn to it We're immediately protective of it because its environment is so treacherous I truly believe that's why the theory of the Final Girl is so endearing to us as horror fans You immediately root for this girl because she – of all the other characters doesn't look or seem like she "belongs" there she should be somewhere safe. She should be smiling, happy, and enjoying life – not screaming, crying or fighting for it. And because we want that for this girl we know that she's invariably going to suffer and that puts us ill at ease from the get-go. It works our nerves, and everything she goes through during the film keeps us biting our nails Is it fair? Of course not Still, it works like gangbusters and sells tickets twice as well

So, the Final Girl is a horror genre staple almost by default, really An audience manipulation, but an effective one, tried-and-true Is that a good thing, though? Initially, maybe not I'll remind you again of the pulp magazines of the 50s and 60s, depicting women as helpless, curvy objects of twisted sexual fantasy Always screaming, always crying, waiting for their hero

Over the generations, the Final Girl has evolved dramatically from those days, mostly to change with the villains she faces In the Golden Age of cinema, the Final Girl was more of that "rose in the briar patch" that I mentioned previously and little else She was beautiful, innocent and kind It was for those reasons that Dracula and Frankenstein wanted them as their "brides" when they could have easily just bumped them off like everyone else who got in their way It's the reason the Creature from the Black Lagoon didn't immediately kill Julie Adams, but rather, swam in tandem beneath her Studied her and tried (almost nervously) to touch one of her legs as she swam You see, the Final Girl in those films bewitched our villains and exposed humanity within them, however small it might have been Villains in those days fell in love with the Final Girl and wanted her for themselves Greedy or horrible as their methods might have been, it showed that even the monster had a soft spot for beauty and grace

As the decades rolled on, the monsters and villains in horror became less curious Their humanity all but destroyed, and any appreciation for beauty was replaced with simple bloodlust and a need to inflict pain It came as early as **Psycho** in 1960 A simple shower scene proved to the world that the woman you might have assumed was the Final Girl wasn't, and no matter how concerned you might have become for her well being, the killer wasn't impressed by her looks, her

charm or even her sincerity and she d… finally didn't go out peacefully.

The stakes were raised, and now the Final Girl needed a slight character makeover to keep on par with this more ruthless villain. Sally Hardesty in **The Texas Chainsaw Massacre** was hardly patient or even all that nice to her invalid brother. Chris MacNeil, the doting single mother she may have been at the time, wasn't exactly June Cleaver before her daughter Regan was possessed by the devil. And yep, everyone's "poster girl" for this subject's stereotype, **Halloween**'s Laurie Strode can even be seen taking a couple of hits from a joint during her 4:20 "joyride" with Annie Brackett while listening to "Don't Fear the Reaper."

Yep, the shift had begun all right and the 80's only kicked it into high gear.

For my money, Sigourney Weaver's portrayal of Ellen Ripley in Ridley Scott's 1979 classic **Alien** became the new prototype for the Final Girl and I don't think there's been much deviation since. Ripley was immediately presented as tough, stern and collected. She was a smart woman who didn't have time for bullshit and knew long before that creature got onto the ship that something "wasn't quite right." Weaver's character was instantly relatable and easy to like. By the 1986 sequel **Aliens**, she could convincingly stand toe-to-toe with Rambo, and suddenly you're not sure who to put your money on anymore.

It was the attitude. The villain could not be more vicious and the women remain the same. It just wasn't going to work anymore. The traditional Final Girl of The Golden Era was now almost on par with the idea of a man being terrorized instead – you're going to lose your audience if SHE doesn't get up and kick someone's ass!

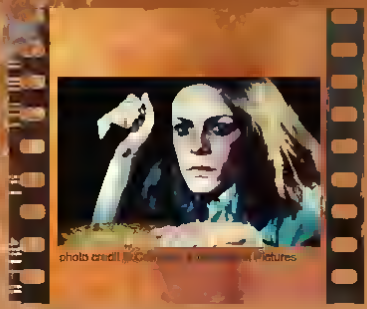
Something you've got to understand is that for most of us lucky enough to have been born anywhere from the late 70s on up was that bias wasn't the "norm" any more; you had to be TAUGHT to look at women as inferior. I'm proud to say that I grew up knowing that women were equally watching horror films scared for the men and women alike, simply because they were in danger. It never occurred to me that SHE was in more danger than HE was. To me, the Final Girl was just that – the last PERSON standing, regardless of sex, and I rooted for her every time! I admired her bravery in the face of such terror! Hell, most of my first "movie crushes" ranged anywhere from Phoebe Cates in **Gremlins** to **Elvira: Mistress of the Dark**, simply because they inhabited a world that was based on fear, and barely batted an eye.

So now we have Adrienne King duking it out on the beach in **Friday the 13th** and Heather Langenkamp who is booby-trapping her house with explosives and sledgehammers to battle Freddy Krueger in **A Nightmare On Elm Street** (take THAT Macaulay Culkin!)

One of my two of my favorite examples of this "new" Final Girl, are Caroline Williams' character of "Stretch" in **The Texas Chainsaw Massacre 2**. In the film, Stretch is a spunky, funny, tough and above all, incredibly smart DJ for a local radio station and we like her the second we meet her. Soon, she's thrown into this nightmare world of cannibals and chainsaws and forced to come face-to-mask with Leatherface and his titular power tool. There's an infamous scene in the film where Leatherface has her cornered, and he traces the teeth of the chainsaw right up her leg and presses it – yep – "right there." Less than subtle, sure. Especially when he starts drooling and gyrating.

So what does Stretch do? Practically hoisted up by her pelvis, she takes a gamble, and attempts to buy time by "challenging" Leatherface's "manhood." She asks him in a husky tone, "Are you good? Are you really… really… good?" It's brilliant because Leatherface reacts like we do! He blinks a couple times and cocks his head like a confused puppy. He's been challenged – she's not screaming anymore, not begging for her life. What's he supposed to do? And as an audience, even we have no idea how this is going to play out. This wasn't normal behavior from our usual stable of Final Girls. She played it cool, smart and threw the killer a curveball that no one would have seen coming. Naturally, he becomes infatuated with her, and by film's end is attempting rather feebly to keep her safe from his own psychotic family.





The second example I love is Ashley Laurence as Kirsty Cotton in the original **Hellraiser**. She's opened the Lament Configuration, summoning Pinhead and the Cenobites – a quartet of ghastly, terrifying, S & M-style demons that have come to literally drag her screaming to hell. She's horrified, quite naturally. But what does she do? She bargains with them! She offers up her evil Uncle Frank (who happened to escape hell) to the Cenobites if they let her go! Evil or not, the Final Girls of yesteryear weren't exactly using their relatives as bargaining chips. This took some real guts, not to mention, a broken moral compass – something a "traditional" Final Girl wouldn't have left home without checking.

On it went! Neve Campbell's character Sidney Prescott in the **Scream** series is the tougher, iron-jawed mirror of Jamie Lee Curtis's Laurie Strode from **Halloween**. Danielle Harris – who incidentally played a Final Girl in **Halloween 4** at the age of 10 – has gone on to stare down (and defeat) a number of killers clear to this day. Jessica Biel punched, kicked and slashed her way from a re-vamped Leatherface, putting up a considerably tougher fight than her predecessor did in the original **Texas Chainsaw Massacre**. Kate Beckinsale and Rhona Mitra have killed enough werewolves and vampires between the two of them to give the great Van Helsing an inferiority complex. Still, I'm not even touching on the women who walk the line between Final Girls and Femme Fatales in the genre… that's a lesson for another issue.

You can see how the Final Girl has evolved over the decades to where we are now. She's almost nothing like the original template, but she still retains characteristics of every Final Girl up to this point. In The Cabin in the Woods, the archetypal Final Girl is confronted by the film's secret

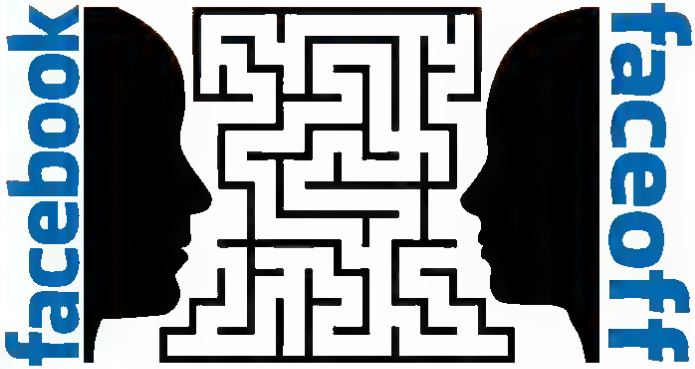
...gonist, and is puzzled when she, of all her friends, was considered "the virgin" in this genre game, when she knows she's not. The antagonist simply shrugs and admits, that today, "we work with what we have." Proof that even the villains in horror have grown to accept that there's no such thing as a "damsel in distress" anymore, and never will be again.

Our Final Girl worked hard to be an equal, even when critics and audiences cried foul, believing it was in her defense. Now, ironically, she's no longer an equal at all. She isn't just a staple, she's an icon. From "Buffy the Vampire Slayer" clear to the wise-ass, Cassie Hack from Tim Seeley's comic series "Hack/Slash", the Final Girl has undergone yet another transformation. Now the Final Girl doesn't have to be this "moral compass" to her group of friends. The Final Girl is no longer a "type". She's no longer distinguished from the others by what she doesn't engage in, or how she dresses or talks. Now she's the girl you grew up with. Maybe you went to school with her, or she works at your job. She has no problem throwing back a beer with the boys and watching the game, or she's got no qualms about telling you about the porn flick she rented the other day and whether she found it worth your time or not. The new Final Girl drinks, smokes, and has sex. She swears, she parties, she wears dark eyeliner and fishnet stockings. She could care less if she has a boyfriend or lives alone, and you know what? It's pitch-perfect that way.

The new Final Girl is better than just "equal". No one is going to question that.

Who would have the balls?





What's your opinion or experience with foreign horror currently compared to American horror ?

@Kyle Gunning Foreign hands down. Most of the decent American horror films are just rip offs of foreign ones anyway.

@Misty Simmons-Poteet
Foreign is a lot more inventive... American seems to recycle the same old song and dance.

@Robert L Webber
Foreign pushes every limit and is not afraid to shove things in your face. Amencan horror USED to be like that, but not anymore

@Robin McQuay
Foreign horror is just more gruesome and gory and more original story lines and just awesome. Inside and Martyrs are still two of my fav horror movies. American horror is... not. It's unnecessary gore just to throw it in, most of the stories are very unoriginal and/or remakes! I also notice less talking in foreign horror movies versus American horror. Sure we have a few good horror movies but for the most part, no.

@Josh R Sloop
Amencan horror is so over being good and just wants to make money... Whereas foreign films are still into being scary as well as pushing the limits.

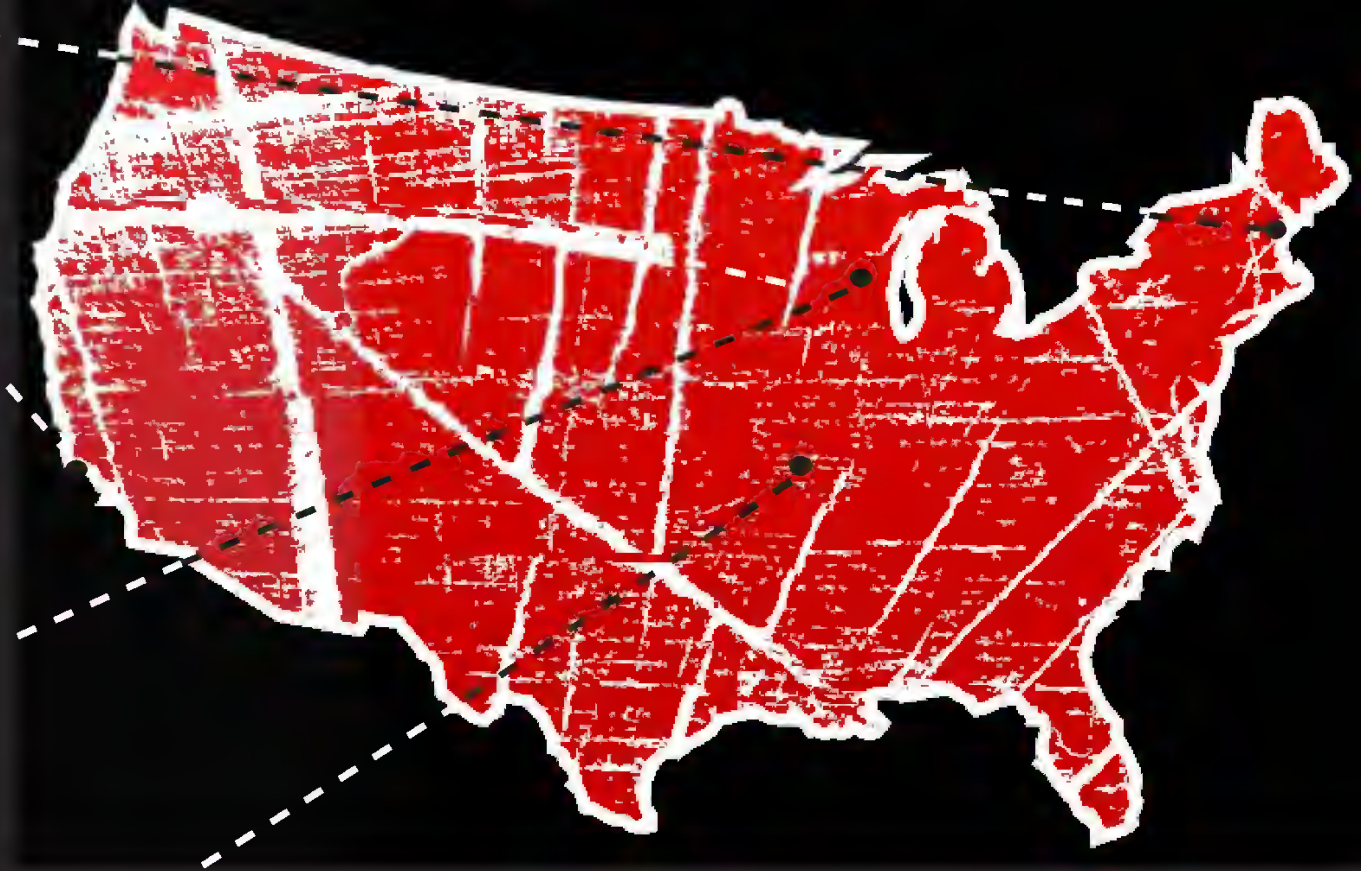
@Diony Eligio
With American Horror we get bombarded with a lot of bad movies along with the small few that are actually good, year after year. With foreign horror, it's easier to spot the actual GOOD movies since hype builds around it, and the smaller, mediocre films sort of disappear on the wayside unless you actively try to pursue said films. That's my O.

@Robin McQuay
Foreign horror is just more gruesome and gory and more original story lines and just awesome. Inside and Martyrs are still two of my fav horror movies. American horror is... not. It's unnecessary gore just to throw it in, most of the stories are very unoriginal and/or remakes! I also notice less talking in foreign horror movies versus Amencan horror. Sure we have a few good horror movies but for the most part, no.

@Bren Johnson
Foreign is more meaty, mentally and physically. I agree with what has already been said

Diony Eligio @robin
Inside and Martyrs ARE THE BEST... hands down!

@Shauna Collie Foreign movies are hardly censored. The end lol



TAKE A RIDE ON THE SCARYSIDE

by Tony Johnson

DEADLY 666 DESTINATIONS

Boston Commons - Massachusetts

Formed in 1630, Boston is one of the oldest cities in the United States. As is the case with many old cities, it has some of the most historically horrifying places. With so many people and so many scary locations, most residents and visitors in Boston are oblivious to the dark pasts and frightening histories held by the locations they travel through each day. One such location is the infamous Boston Commons. Until 1817, the Boston Commons was the site of many public hangings. It is said that most of those unlucky enough to meet their end here continue to roam the Commons. The Boston Gardens found just within the Commons are also said to house many spirits, locals and visitors alike have reported seeing two figures playing cards that vanish when approached. One famous and frequent sighting is that of Paul Revere galloping through the Gardens on his horse. Perhaps the eeriest of frequent accounts is one where visitors report being transferred into the 1700's while walking through the garden at night.

The Haunted Queen Mary - Long Beach

The Queen Mary started its life known only as "Hull Number 534" in 1930. In 1967, it was permanently docked in Long Beach California and became a hotel, museum and an event facility. Shortly after, the tales of hauntings and sightings began. It is said that a young man who drowned in the ship's second-class pool is now haunting the pool that belonged to the first-class passengers. Guests have reported being splashed by a young woman in an early 19th century bathing suit and have reported hearing eerie splashing noises in the ships emptied third-class pool. The Queen Mary is a popular destination for couples who love a good scare and a great place to spend a weekend wandering the restored halls and engine rooms while doing a little ghost hunting. http //www queenmary.com/attractions-events/haunted-encounters.php

Plainfield Cemetery - Plainfield Wisconsin

Ed Gein was the inspiration for many of our present day horror icons including "Leatherface" From *Texas Chainsaw Massacre*, the character "Norman Bates" from *Psycho* and "Jame Gumb" from *Silence of the Lambs*. Gein may have passed away in 1977, but his legacy of the macabre certainly lives on at Plainfield Cemetery. The cemetery was home to many of the deceased that Gein dug up between 1947 and 1952 in order to fulfill his own sick and twisted fantasies as well as turn them into custom furniture. The Cemetery is a quiet little patch in the backwoods town of Plainfield, Wisconsin and is where many of Gein's relatives are buried. Many report seeing a mysterious man in overalls and a red and black checkered hunting hat who can be seen at dusk, ominously wandering the grounds. While his house of horrors may have been burned to the ground, the land itself is still fraught with his purely evil essence. http://www.wisconsinsickness.com/ed-gein/plainfield-tnp/

Vaile Mansion - Independence Missouri

Located at 1500 N. Liberty St. in Independence, MO, this mansion was built in 1881 by Colonel and Mrs. Harvey Vaile. Mr. Vaile was accused of wire fraud and Mrs. Vaile, despondent and embarrassed by the accusation, overdosed one night on Morphine in 1894. The courts cleared Mr. Vaile of any suspicion finding him to be officially "not guilty" and shortly after the mansion became an insane asylum. With both the horrific death of Mrs. Vaile and the insane asylum, Vaile Mansion bore many haunting spirits. Within its thirty-one rooms it is said that Mrs. Vaile still haunts the upper three floors and can be seen looking out the windows and patients can be seen wandering the halls at all hours of the day and night in their white, backless dressing gowns. Go ahead and get a peak for yourself! This famous destination is open to the public daily from 9:30 a.m. to 4:30 p.m.



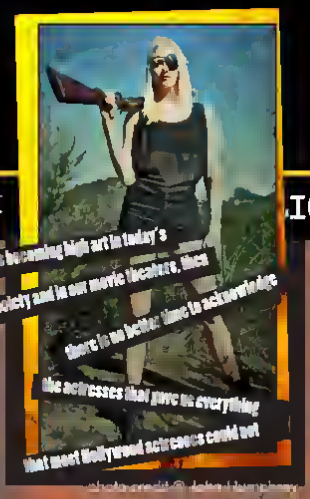
LIANNE SPIDERBABY

introduction by Chandra Vitellaro and Nataliya Lainhart

Effortlessly beautiful, tough and smart, Lianne's passion is fierce and undoubtedly mirrors the admirable qualities of any big screen Grindhouse Girl. Just within this past year she has welcomed an ass-kicking of success including a win at this year's Rondo awards for best horror web series. She has knocked out a nomination for best horror writer of the year and also wrapped up her first book in the style of Tura Santana from *Faster Pussycat! Kill! Kill!* sounding off, "I never try anything. I just do it." I had the honor to catch up within Lianne Spiderbaby in these moments of success as she makes her way down this blood-splattered path of achievement.

GRINDHOUSE GIRLS:

SEX REBELLION DRUGS VIOLENCE ROCK SHOCK LIO



Scream Sirens. So, you graduated from a prestigious school for film, were you interested at the time in a specific genre or did you just kind of end up making your way towards that?

Lianne. Definitely in school I was writing about horror movies and about exploitation just because I found it interesting and I grew up watching those kind of movies well, probably not so much exploitation until I was older, but I have three brothers and I was the only girl in the family so I was always just watching horror movies with them. It always was an interest to me, and then in school they were the movies I wanted to write about, and a lot of other people weren't writing about them So, it kind of, I felt, set me apart from the other students, but also it was simply interest When I got out of the University I sort of pursued other things and I was working as an elementary school teacher I had all of this free time on the weekends and during the summer so I was like, "you know what? I really miss writing about horror movies" So I did writing reviews and I started my own blog and I had volunteered quite a bit for a Canadian magazine called Rue Morgue I contacted their editor and just said, "I'm writing now and I'm really into it, could you take a look at some of the reviews I've written?" I was pretty much shut down almost immediately because they just have their regular roster of writers This kind of put me off a little bit because afterwards I thought that it was going to be really hard to get anything published What I did was, there was a friend of mine, Chris Alexander and he had also written for Rue Morgue and had done a lot of work with them He and I became friends when I was doing a short weekend stint as Herschell Gordon Lewis' personal assistant during a convention in Toronto Chris had just been promoted as the Editor-in-Chief of Fangoria so after the first magazine shut me down, I went to Chris, not even thinking that I could ever write for a magazine like Fangoria, but I just asked him, ya know, could you give me some advice? I started writing again . could you take a look at these and let me know what you think? So he took a look at them and he said they were great and that I had some expertise in exploitation and that we [Fangoria] would like to cover some more of that, so he sent me on an assignment to interview Sage Stallone who was running Grindhouse Releasing which was a distribution company that was releasing movies like "The Beyond" So, that was my first interview and that article was crap Chris and I worked really hard on it just catering my writing to a more journalistic style and then I just started going out and getting my own assignments and tracking down actors and directors that I really liked and then I would just submit stuff. Then I was writing for Fangoria and after that I just started submitting to Video Watchdog and Monsters of Filmland and today I actually just published my first piece on Fearnet. So it's been a general progression. I started off with a major discouragement, you know, with that magazine I had volunteered for.

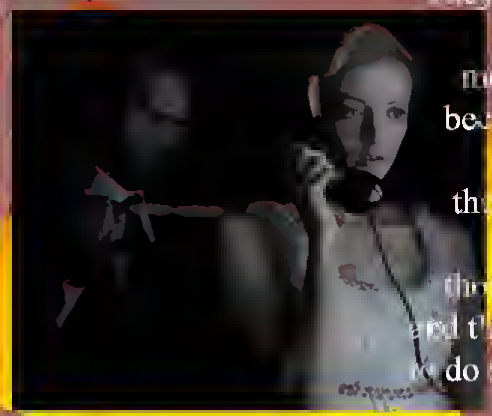


photo credit www frightbytes com

Scream Sirens: How many years have you been writing now?

Lianne: Under the whole "Lianne Spiderbaby" pseudonym probably, I think, since 2010? So about three years

Scream Sirens. Nice! So that's kind of the background and how you got started so now you've moved into Fright Bytes too.

Lianne: Yeah, so again, Fright Bytes just sort of came into being. I guest-hosted on a friends webshow 3KillaBytes and they were doing a review on the first season of "The Walking Dead." He said "you know a lot about horror, we live around the corner from each other, would you come over and guest-host this?" So I did it and it was just a lot of fun so he suggested to me that I create a webshow and that I just do it at my leisure and talk about horror movies. So I thought, "ok!" So I just started doing that and it became a lot of fun so I brought my brother on to co-host with me. My brother and I would always go to conventions together and we would always go and see horror movies so, when we were doing that we started filming it and then I have a lot of friends up in Canada who are independent film-makers and a few of them volunteered to create these really incredible introductions for the shows. The production quality of the show, even though it cost absolutely no money, has always been really high. Our first episode was a Scream review and a friend of mine directed the intro and set it all up and it was a lot of fun to do. We kind of set the bar really high for ourselves right out of the gate and people just liked watching it. Part of why I thought it important to continue it and make it consistent with at least an episode a month was simply because I felt like it was helping my writing to have a face attached to my articles. When it came to marketing myself it was really helpful. Yeah, and it was fun! It was just my brother and I hanging out and we had set it up in our basement so we would just walk downstairs and shoot something, then I would edit it myself and then just post it on Youtube.

Scream Sirens: Are you looking towards moving to L.A. for good or do you think you will be moving back and forth?

Lianne: Well, I'm here and I moved down here primarily because it's definitely good for freelancing just because of everything that's going on.



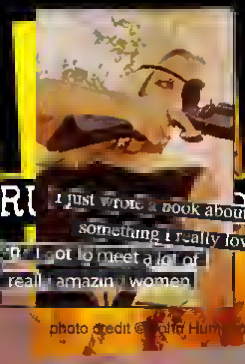
photo credit Frazer Harrison/Getty Images North America

Scream Sirens: I'm curious and I'm sure our readers out really curious too. So you are from Canada and to me, L.A. is just like, a whole other universe. It seems very scary, for many reasons. So, was it a culture shock and do you enjoy certain aspects of it? What is that transition like being now in L.A?

Lianne: Well, it is very different, but I think it is the same, like you said, if you moved from L.A. to Seattle it would be very different. Being a Canadian citizen it was really hard for me to even open up a bank account here. Yeah, but it's all doable. I still have to go back every 90 days, but really I think that anywhere you go is what you make of it so now that I'm here, I have a few friends that are here that I've worked with through Fangoria or that I've met through writing the book and I just really think that anywhere you go is what you make of it. So now that I'm here, I have a few friends that are here that I've worked with through Fangoria or that I've met through writing the book and I just sort of have my close knit group of friends. I just kind of go about life the same way that I would back home. The weather is a huge perk, like, it's snowing in Toronto right now and I don't have to deal with that!

Scream Sirens: So, moving into writing did you just think that you needed to write a book because you were interested in doing more research into Grindhouse and the women of Grindhouse? How did you decide to write the book?

Lianne: It was a few things. Being in school and writing so much about exploitation, I already have an interest and a wealth of knowledge about those films, then in an interview for Fangoria I interviewed Lynn Lowry who was in Shivers and she has worked with George Romero and she has done a lot with exploitation films and she is still acting to this day. I did a review of Radley Metzger's "The Score" and I interviewed her for it and I just found her really fascinating and really interesting and I had a really good time talking to her. So I sort of made it my mission to contact other exploitation actresses and talk to them about their careers and what they are doing now just because I liked talking to them and I found them really interesting and easy to talk to. I also found that Lynn and I had a good time chatting because she is mostly interviewed by men, you know, men contacting her to talk to her about her sexy movies from the 70's. So, we just had a really good time together. I did sort of think that if I wanted to be taken seriously as a journalist, I do need to write a book. It was a very conscious decision and rather than put it off for another



WORKING WOMEN

RU[illegible]DLENCE ROCK SHOCK SEX REBELLION DRUGS VIOLENC

year I had better just start right now and then let it grow on its own. So, I started with Lynn and then made that decision and it kind of just took off. It came really naturally to me to talk about that stuff and to seek out the movies and do the research so it was a lot of fun I just wrote a book about something I really love and I got to meet a lot of really amazing women So, a year later it was finished and I had to fix a lot of stuff

Scream Sirens So, you have your first, onscreen appearance in "Coffin Baby", could you tell us a little bit about that

Lianne Yes, so actually that whole thing was completely by accident I went on set to the movie which was originally supposed to be called Toolbox Murders 2 and then I went to set to cover it for press and I was talking to the director who had worked with David Lynch and he just said that he was going to put me in the movie that day, So, I said "ok" and asked him what he wanted me to do and he told me not to worry, that I didn't have to say anything I don't really have any acting experience! He said, well, you don't have to say anything.. we are going to cover you in blood and give you some splashes across the face and you're going to play Samantha's sister and you are going to be dead So I ended up covered in blood after a three-hour session of makeup.

Scream Sirens So your first time ever acting and you have to go through three hours of makeup!

Lianne It was really fun! The makeup artist, her name's Katy she was really great and it was super fun It was just a really cool day Brian Krause was there, which was really neat I wanted to do a really good job, so lying on the floor I didn't blink and I didn't breath the whole time because I wanted to do really well! It was just a neat thing, so after that I may do a couple more acting things I've read two other scripts since this so, I don't know, it's something I'm thinking about, but I'm not really sure yet so, and a lot of these independent projects never get off the ground so we'll see what happens I'm not really looking for a career change, especially since I don't really have interest really in acting but if it's something that is going to help the writing or be a positive thing then that would be good

Scream Sirens So, I wanted to talk about "Grindhouse Girls" and a timeline Do you have anticipated date when it will be available?

Lianne It is set to come out by the end of the year Right now with the editor we are just working chapter by chapter, so he sends me notes and I make some changes and that's where we are at right now.

Scream Sirens So we hear you have already started on a new book?

Lianne I have, sort of It is really early in research At this point I don't really want to talk about it because I come up with ideas and I don't know if they are actually going to come to pass or not

Scream Sirens Yeah, that makes sense it is so new! As far as your experience with the "Grindhouse Girls," is there some moment or piece that struck a nerve in you that you wanted to share? Something that made you realize that "Grindhouse Girls" was what you wanted to cover? If there was a piece that you could say, like someone that really stuck out to you, a story that made it phenomenal that maybe let to the title, something that stuck with you?

Lianne. The "Grindhouse Girls" as the title came to me fairly early on simply because these were the women that started the movies and these movies were shown in Grindhouses. So it was just kind of a catchy little thing that rolled off the tongue really nicely and then it became dot, dot, Cinema's hardest working women because I really believe that they are. With every actress that I spoke to, with the research that I did and even with the actresses I didn't speak to, these women were making sometimes three or four movies in a year, they weren't getting paid very much, like if they made 1,000 dollars on a movie they were lucky, and they were doing their own stunts because there was no budget Camille Keaton from "I Spit On Your Grave" ran through a forest barefoot and she actually had so many mosquito bites on her body that she had to go to the hospital These aren't things that you consider and it's horrific enough that there's a 30 minute rape scene in that movie that she had to endure A lot of the things that she had to endure on that film, actresses would never have to

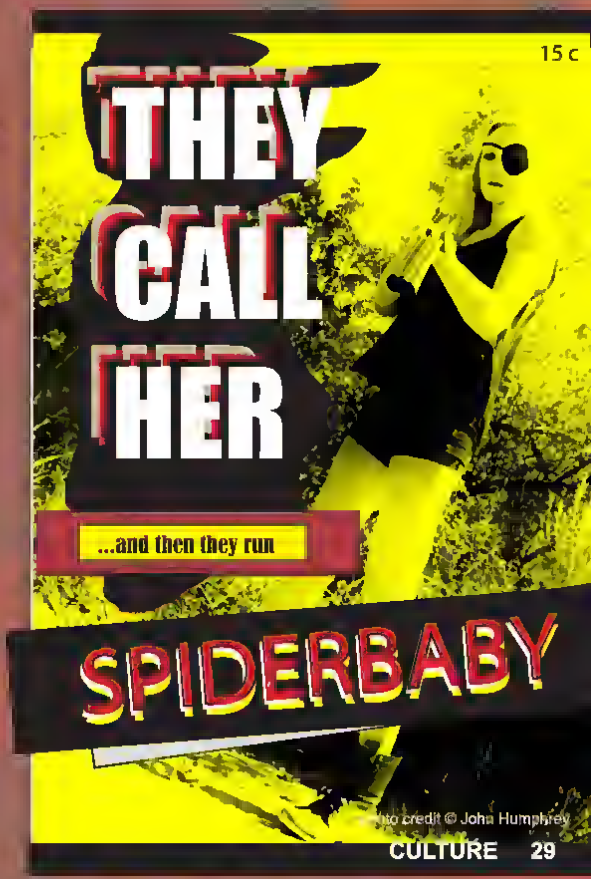
do today because the union would prevent it, for sure, which is the way it should be. They were willing to do this for virtually no money simply because they loved their work, they loved acting, they wanted those opportunities and they were willing to do anything for it.

Scream Sirens: That makes it interesting, and I want to put that point out there that it's raw, it's organic and they're so close to the material because they're in it. Their last moment in film could be something just before they are rushed off to the hospital.

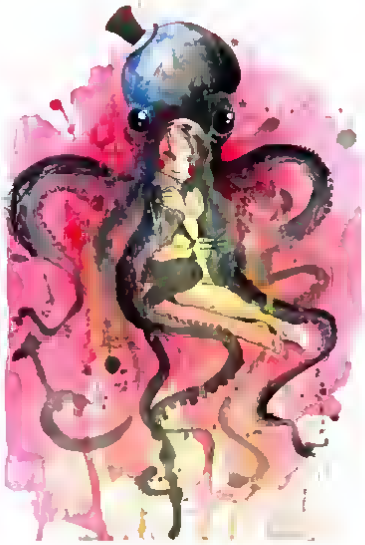
Lianne: That's just it, and the other thing too is just talking to those women so many years after the fact, they're so humble about their work and they also take it with a grain of salt. Many have a sense of humor about it, or they still take it very seriously and are still very proud of the work they did and there just isn't really a book that celebrates these women. Exploitation gets such a bad rap for being exploitative, but I think that because of these women and all of the work they were doing and the fact that after so many years we can go back and look at the films as having feminine aspects. I mean, I wouldn't argue that "I Spit On Your Grave" is a feminist movie. I wouldn't argue that in a million years, but I don't take away from the fact that Camille, (her name is Jennifer Hills in the movie) does take home revenge and the police are not involved at all. She does this all on her own. The film is shot in such a way that you are aligned with her and you feel for her and you see things from her perspective. So even stylistically and the way that the movie is shot, you are with her and then she isn't even punished for the crimes that she just committed, the revenge. I think that in these exploitation films, the way that these women are portrayed is progressive. Often we champion now the gals from the Film Noir movies from the 30's and 40's and those women are often punished in the end. I think that in the exploitation films, the women are doing much of what the women were doing in the Film Noir movies, but they are freer to do it. They can put their sexuality out there and do what they want to do and they are not punished for it in the end which I think is really fascinating.

For more Lianne Spiderbaby check out her wesites at
www.liannespiderbaby.com
www.youtube.com/frightbytes





LORA ZOMBIE'S Grunge Art

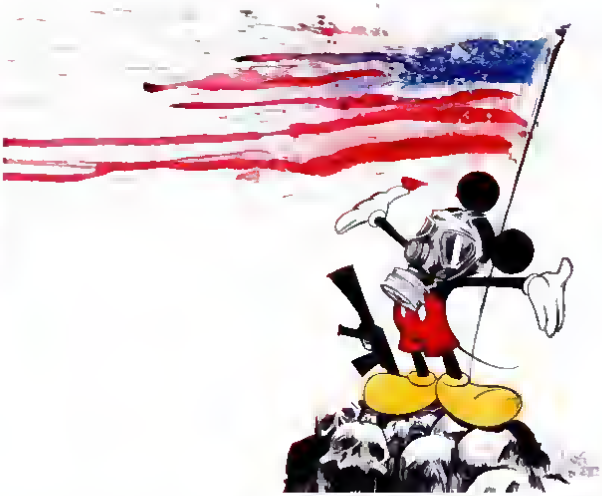












Down and Dirty 13 with Lora Zombie

1. What grosses you out?
Barbie ... this devil's face

2. What are your favorite scary movies?
Dawn of the Dead (1978)

3. What is one of your favorite songs to scream at the top of your lungs?
Almost all IAMX songs.

4. What is your guilty pleasure?
Unicorns are my friends. I don't have GUILTY pleasures. Ha!

5. If you could have any superpower what would it be?
Teleportation.

6. If we raided your refrigerator, would we find anything interesting?
Rainbow magic unicorn pee.... ooooops!

7. What famous dead person would you love to meet and have come back as a zombie?
I would prefer to stay away from dead bodies.

8. What musicians and bands influence you the most?
IAMX and Rose Murphy

9. What scares you?
Clowns.

10. Are you more Marilyn Monroe or Bettie Page?
Bettie Boop.

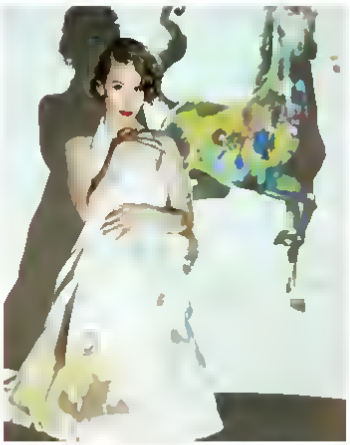
11. Who is your favorite artist?
Dran, lately.

12. What would we be surprised to find out about you?
I do not eat flesh, hah!

13. If we bought you a shot, what's your poison of choice?
I do not drink evil poisons, only childish stuff like Coke or Dr Pepper

Since making a name for herself with her trademark "grunge art" painting style, Lora Zombie has exhibited in galleries in Los Angeles, Toronto, New York and her native Russie - bringing in the interest of notable collectors and fans worldwide. Her raw, self-taught, trademark style is already unmistakable in the urban art scene. A unique commentary on pop culture and keen eye for beauty, along with her young and eclectic mind, prove that Lora sees things differently than the rest of us.

www.facebook.com/LoraZombie









WHO WILL SURVIVE

Tents, friends, roasting marshmallows on a campfire, blood-bathing, sacrificial voodoo rituals, slashers, serial killers, monsters and more? The Great Horror Campout is making its debut in Los Angeles this June 7th and 8th and it is not your average haunted experience. Campers will endure twelve hours of their worst nightmares and at this event, almost anything goes. Here is the official disclaimer. "During Great Horror Campout you may be forcibly handled, moved, bound, hooded, chained and subjected to simulated torture by our actors." Yeah, they mean business. And if this wasn't scary enough, Ten Thirty One Productions President, Melissa Carbone said, "The first rule is that we can change the rules... when we want, for any reason we want, and without notice. Campers will need to be listening for the Camp Headmasters announcements for rule changes if they plan on escaping elimination from the Hell Hunt."

Although you can choose the intensity of your adventure, whether you stay in your tent, or venture out into the madness, you are still fair game. That's right, if you get scared, there is nowhere to hide. The actors may enter your tent at any point during the twelve-hour period to kidnap, torture or just scare the hell out of you. If you are one of the brave few that wishes to confront their absolute worst fears, then you can join the "Hell Hunt." This horror-infused scavenger hunt has participants digging through tubs of roadkill, performing voodoo rituals and even bathing in blood just to find the most coveted items so that they may be crowned the "Hell Master." Still, even if you do not receive the coveted title of "Hell Master," if you manage to somehow complete the Hell Hunt then you will receive a golden ticket to the L.A. Haunted Hayride which is good for unlimited rides during the entirety of the 2013 Halloween season.

The Great Horror Campout will take place at the Los Angeles State Historic Park, 1245 N. Spring St. Los Angeles, CA 90012. Tickets are $149 and they include one-night tent accommodations, dinner, continental breakfast, parking, horror movies, marshmallows and, of course, the manifestations of all of your deepest, darkest fears. Get your tickets at www.greathorrorcampout.com. ...We Dare You!

Killer Finds

Grind House Killer Burgers

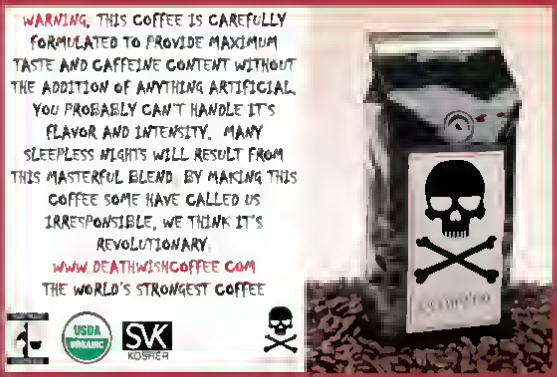
Atlanta,GA



KILLER BURGERS

www.facebook.com/grindhousekillerburgers

Death Wish Coffee



www.facebook.com/deathwishcoffee

Events



Crypticon
May 24-26, 2013
London, England

http://crypticonseattle.com/



Stanley Film Festival
May 2-5, 2013
Estes Park, Colorado

http://www.stanleyfilmfest.com/

The Great British Tattoo Show
May 25-26, 2013
London, England



www.greatbritishtattooshow.com



Calgary Comic and Entertainment Expo
April 28-28, 2013
Calgary, Alberta

www.calgaryexpo.com

Confessions of a Comicon Virgin



By Elizabeth Marek

I have never been to a Comicon before, but I knew of them. I knew they were this magical place filled with comic books as far as the eye could see and amazing artists just sitting at a table waiting for you to talk to them, IN PERSON! Year after year I would watch friends go without me whilst I wallowed in my self-hatred for not having the balls to go myself. I wondered what it was like. Was it
really as fun as it looks? Would I get to meet Wil Wheaton??? So many questions. I decided to get those questions answered at this year's Emerald City Comicon (ECCC).

ECCC is rumored to be better than the San Diego Comicon because it's still "new". This means more artists, better celebrity guests and epic booths! I could not resist!

I expressed my desire to go via Facebook (therefore committing myself to going once someone decided to go with). My good friend Eliza decided she would join me. A Comicon virgin herself, we vowed to not only GO but to DRESS UP! EEP!



Emerald City announced that their special cosplay theme for this year would be Steampunk! I am CRAZY for steampunk. Ever since I played Final Fantasy VIII when I was 16, I have had a massive girl-boner for flying airships and all things steam powered.

We got to work on our costumes, putting a ton of thought, planning and research into them. I think the design process was so fun, but I won't be quitting my day job anytime soon to become a seamstress. A lot of cussing and stitch ripping was involved. In the end I was truly happy with our efforts, but I did learn many things in the process that I will do differently next time.

My hard work paid off though, I placed first in my division. Not bad for a virgin.
On the day before comicon I was nervous. My husband, some friends and I all gathered on the train-ride up



Photography by DT JAAAAM

to Seattle and talked the whole way about what we might see. My friend Rob feverishly worked on his inking portfolio to show to artists during the portfolio review. Word on the street is they tear you up in the review if you're not up to snuff and sometimes, even if you are.

On the first day of comicon (my true love gave to me... jk) it was, of course, packed. You spend the entire morning waiting in line to get your badges just to get into another line where you stand for 2 hours to get inside the actual convention center. This seemed like forever at the time, but looking back it really wasn't so bad and was

ultimately the only line I had to be in the whole weekend. Well ... except standing in multi-lines for the Wil Wheaton and Felicia Day photo op. That was just a mess. Worth it though when Wil complimented me on my fabulous steampunk poison ivy costume *SWOON*.



I spent the entire first day just walking, and walking, ogling all the amazing art, and lusting over posters, comics, and figurines that I felt I really really needed at the time but somehow managed to not buy. My feet hardly hurt at all, but my back was killing me from walking around with a camera around my neck. Who knew 3 lbs. would get so heavy after 7 hours???
Day two of comicon I was a celebrity. This was the day of the cosplay contest and the busiest of all three days. Everyone was out in full force in their best cosplay outfits. Eliza and I were stopped every few steps to pose for various con-goers and photographers. It felt pretty awesome to be someone special for a day, but it seriously took forever to get anywhere. I am honestly hooked on cosplay now and cannot wait to do it again. I'm thinking steampunk Wonder Woman next year.

On day three of comicon I walked between the various floors "roughly" one million times ready to do some one-on-one interaction. I had some interviews set up with some amazing artists so I took this time to go to their booths, chit-chat, and ask them questions. Questions like what inspires them, who their favorite comic book hero is, and can I stalk them on Facebook? You know, basic stuff. I also attended the Yaya Han panel where she told us all her delicious secrets on making your own cosplay. She was so down to earth and had us all cracking up.
Overall, I would have to say the experience was fantastic. Yes, there where some lines, yes, it was crowded in some places, but overall, it was fun, friendly and super, super geeky. I never felt so at home anywhere else in my life. I even met a few friends! Can't wait for ECCC 2014!



Photography by Devious Cosplay

TOP 5 FAVES

Favorite Artists
1. Echo Chernik
2. Camilla d'Errico
3. Dawn McTeigue
4. Chrissie Zullo
5. Tony Moore

Guest Speakers
1. Yaya Han
2. Misha Collins
3. Felicia Day
4. Wil Wheaton
5. Patrick Stewart

Cosplays

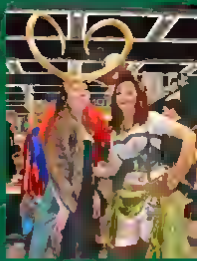
photos by Dan Marek



http://blatsuura.tumblr.com/ - Sexy Hawk-



Yaya Han - Chun Li



Jade Cheung - Female Loki



Tiny Boba Fett
Photo by
Devious Cosplay



Rob Robinson - Wolverine



photo credit © Universal Records

ROB ZOMBIE : Venemous Rat (2013)

Review by Barbarann Garrard

"It's here...Can't you feel it?"
Okay. It is almost here. And not soon enough. Hold on to your seats kids! Rob Zombie's fifth solo album, Venomous Rat Regeneration Vendor is the mind trip you've been waiting for, and you have to be "this tall" to ride.
And a ride it is. The 12 songs featured are very much like a roller coaster whipping through a wormhole, conjuring up every hair tingling groove inducing sensation your hedonistic soul has ever felt over the entirety of Zombie's musical career.
This is unmistakably Zombie. And dare I say, Zombie at his finest.
While every song on Venomous Rat Regeneration Vendor is a stand out gem, a few are indeed, a mouthful, such as the likes of 'Ging Gang Gong De Do Gong De Laga Raga' as well as the first single on this album, the piercing, heart pumping and ass scorching 'Dead City Radio And The New Gods Of Super Town'. Turn it up! (no really... Rob says so) While "Trade in your Guns for Coffins" is sung in lieu of "Kumbaya" in a hippie love fest in the fiery pits of hell.
Another delight includes the familiar gritty classic, Grand Funk Railroad's "We're an American Band", an anthem in itself. This time it took a roll in gasoline, honey and hot acid for an ever so savory delectable revival.
You, yes YOU can look forward to getting your filthy hands of this sticky little morsel soon!
Album Release April 23 through Zombie's label, Zodiac Swan (Boy Records/ UMe)

Music

Tour Tracker Concert Calendar

Paramore:
Feb. 12- March 4 (Oceania)
April 25-May 21 (N. Amer.)
May 13-21 (No. Amer.)
June 5-June 30 (Europe)
July 15-Aug. 4 (Latin Amer.)

Halestorm: HardDrive Live
April 12-Sept. 7 (N.America)
Oct. 16-Nov. 16 (international)

Black Sabbath Reunion Tour:
April 20-May 7 (Oceania)
May 12 (Asia)
Aug. 4-Sept. 12 (N. Amer.)
Nov. 20-Dec. 20 (Europe)

Queens of the Stone Age:
June 13-July 5 (international)
Aug. 2 (US)

Alice in Chains:
April 25-May 26 (US)
June 14-Sept. 19 (international)

Heart w/ Jason Bonham:
June 17-Aug. 30 (US)

Smashing Pumpkins:
April 29- May 13 (US)

The Black Keys & Flaming Lips:
April 28-July 12 (US)

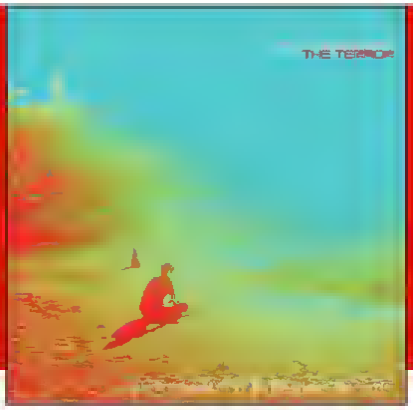
Alabama Shakes:
May 9-July 28 (N. America)

Motley Crue:
April 20-Oct. 24 (N. America)

The Flaming Lips 'The Terror'

review by Barbara Annn Garrard

You wake with [illegible] and into a candy colored [illegible] holy [illegible] What [illegible] equally dark and vibrant [illegible] the acid trip has begun [illegible] your eyes for this kaleidoscopic [illegible] be seen with you [illegible] them [illegible] sistent throughout much of The Terror Flaming Lips 13th studio album [illegible] as a somewhat dark vibe frontman Wayne Coyne invites you to continue further and further down [illegible] spiral staircase made of cotton candy and rusty nails to a [illegible] a Rel[illegible] War[illegible]





You do not have to wait for summer to savor overpriced beer, sweaty people, temprorary hearing loss, and long lines to the port-a-potty. Yes, the splendor of a music festival. Here are a few this spring worth checking out.

ROCK ON THE RANGE 2013
WHERE: Columbus, OH
WHEN: May 17-19, 2013
FEATURED ARTISTS:
Soundgarden,Alice In Chains,Smashing Pumpkins,Korn,Bush
Stone Sour,Three Days Grace,Papa Roach,
Cheap Trick,Bullet For My Valentine,Volbeat,
A Day To Remember,BuckCherry,Halestorm,Hollywood
Undead,Sevendust,Clutch,In This Moment,Black Veil Brides,
Lamb Of God
http://rockontherange.com/

PUNK ROCK BOWLING 2013
WHERE: Las Vegas, NV
WHEN: May 25-27, 2013
FEATURED ARTISTS:
Bad Religion,Lagwagon,Swingin Utters
https://punkrockbowling.com/

SASQUATCH 2013
WHERE: George, WA
WHEN: May 24- 27, 2013
FEATURED ARTISTS:
Arctic Monkeys,Cake,Macklemore & Ryan Lewis-
Mumford & Sons,Primus,
The Lumineers The Postal Service,Vampire Week-
end
http://www.sasquatchfestival.com/

ROCKLAHOMA 2013
WHERE: Pryor, OK
WHEN: May 24-26, 2013
FEATURED ARTISTS:
Alice in Chains,Bush,Guns N' Roses,Korn,Papa
Roach
http://rocklahoma.com/

BOTTLE ROCK NAPPA VALLEY 2013
WHERE: Napa, CA
WHEN: May 9-11, 2013
FEATURED ARTISTS:
Alabama Shakes,Ben Harper,Cake, Dirty
Projectors,Edward Sharpe & The Magnetic
Zeros,Jane's Addiction,
Kings of Leon,Primus,The Black Crowes,The Black
Keys,The Flaming Lips,The Shins,Train,Zac Brown Band
http://bottlerocknapavalley.com/

RIVERCITY ROCKFEST 2013
WHERE: San Antonio, TX
WHEN: May 26, 2013
FEATURED ARTISTS:
Alice in Chains,Bullet for my Valentine,Clutch, Guns
n' Roses,Halestorm
http://www.rivercityrockfest.com/



Interview by Barbarann Garrard

THE BUTCHER BABIES

Touring with shock rocker Marilyn Mason, Butcher Babies made their way to the Pacific Northwest to be greeted by the ever so cliché (and mostly accurate) atmosphere on 2/12/13. It's cold. It's wet. It's Seattle. And a large group of some very colorful individuals are lined up in front of the Showbox SoDo, most of which are completely oblivious that there is a bomb within the quaint trailer parked just a few feet away. A heart-stopping, face-melting bomb that is going to detonate before their eyes, on stage. Butcher Babies are not to be underestimated. Seeing their live show is an absolute raw explosion. Entering their trailer, my much anticipated opportunity to sit down with front women Carla Harvey and Heidi Shepherd for an interview, finally commences .

Barbarann: What is your take on being criticized by many for being fake or being commercially loose with no talent maybe based off of the "fact " that you perform almost completely nude?

Carla: Well, actually, we DON"T perform completely nude [laughs] or anything near completely nude, as you will see tonight, and, as far as judgement, or people not liking us, usually that is founded on Youtube videos which sounds pretty crappy no matter what artist you're watching

Heidi: I mean, you can go to any concert, [it] doesn't matter what the sound or anything, [attend a] Marilyn Manson show [and] record it on your shitty phone Yeah, it is going to come out sounding bad.

Carla: Usually after a live show people leave with a different impression, They come up to our merch table afterwards and say,
"I can't believe how great you are and how well you did" and they are totally blown away new fans, and they can say whatever they want beforehand but if we can convert people at the show, that is ideal and we love that.

Heidi : We don't really read a lot of the stuff; we don't read any comments and hardly any reveiws because I know that, and we all know that people are very judgemental, all stuck in that high school age. The stereotypes you had in high school, they carry over into your adult-life. Some people never grow out of that, and people feel really really strong behind a keyboard. I don't care, I feel really strong on stage.

Carla: I think men, even some women, will always fear strong women and obviously Heidi and I are very strong women and people are going to judge. Like she said, we don't really view the comments anyways; [It] doesn't really matter.

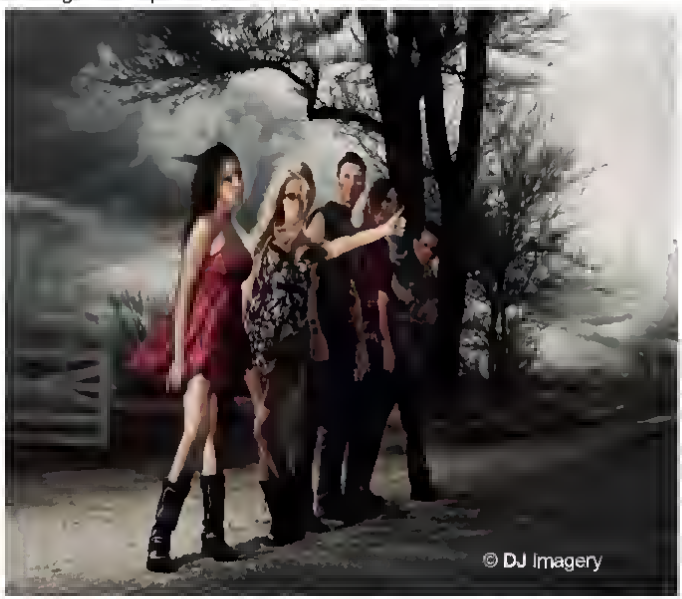
Heidi: The strong woman thing . . . I like how she said that. A lot of people think that women don't belong in metal bands or in anything alternative, we have to do certain things and be in a kitchen. I cannot tell you how many times I have heard, "why isn't she in a kitchen?"

Barbarann: Nice girls don't rock and roll, ya know! [laughs]

Heidi : YEAH! [laughs] and that's the thing. We've always-

Carla and I both have always done a lot. A lot of men and some women are afraid of girls with power.

Heidi : I don't view it as sex appeal, I view it as image and I don't know any band who hasn't- you know, they have great music and a shitty image and they don't do well. If you can have a combination of both- that's something we have really been able to hone in on, a combination of both. And one thing, we have the EP out and once the new album comes out in full, don't think everyone's going to love that kind of music because some people don't like metal. That's fine but I have full confidence that everyone will see the real talent.



Barbarann: It is a double standard that a band like the Red Hot Chili Peppers can perform on stage wearing nothing but a tube sock covering their junk and THAT is completely okay.

Carla: Obviously a female mammary is different than a man's, but it is the same thing in that they are out there using their sex appeal to sell records So, it is a common thing- everybody does it.

Carla: The word "fake" for me- that word is a very tender subject cause Heidi and I are the most real girls that I know; we are exactly who we are and we've never changed for anybody or anything.

Heidi: It's funny because we have very few girlfriends and I am sure a lot of girls can relate to that because especially in Los Angeles- talk about fake people! We are in the haven of it

and we actually found each other and we found two girls alike who (singing) "fell in love in a hopeless place." [laughs]

Heidi: I am not going to go out there and not be who I am and that's why I don't care about, you know, my big blonde hair and I'm not going to dress like a metal girl just because I am going to go out and be the blonde cheerleader that I have always been and do something I love, A.K.A. "metal."

Barbarann: Good for you! Absolutely! I think people can't embrace something that they fear and they fear strong women and they don't like the idea that somebody is doing something in a male driven industry... like, "how dare she be proud of her body and her vocal skills and be metal and be a pretty girl!" If it is uncommon it "must be bad."

Heidi: Right? And you know I think a lot of people are afraid of something they don't understand; I don't expect everyone to understand. If [they] can't open up [their] minds enough to understand, then I feel really bad for them.

Barbarann: Do you see Butcher Babies as a rebirth in Shock Rock?

Heidi: No, I don't think it's a rebirth of anything, I think that it's something that every act has in them but some people just don't portray it. We are not reinventing the wheel and we know that, but, we are on tour right now with one of the most legendary Shock Rock bands in the world (Marilyn Manson) and I don't think that we have done any sort of rebirth, I think that all we're doing is just playing a show.

Carla: We are wanting to keep that torch going.

Heidi: Like the Olympics!

Carla: We are just doing what we do and I don't think that I could perform any different way, so I think it's just who we are and what we do.

Heidi: I think, (our entire image aside), our persona on stage and the way that we handle ourselves on stage, to me, that's what is shocking; to me, that is what makes a show. I have not seen many bands in years go balls-to-the-wall, so, when we created this that was all we really could do. If we wanted to be something that is different from right now, lets go all out every single show. We don't stand in one place, organized chaos is how I like to say it.

Carla : As a fan of music, I miss the times when I was a kid and I would go see Marilyn Manson play a show and I was completely in awe of the rock star that he was on stage. Then, you know, in L.A, or we watch other bands and they are up there with their guitars, but they are not rock stars anymore, they are not icons anymore.

Heidi: I can go to a coffee shop and watch somebody's band there and play guitar and not pay money to go to a concert, I want to see it and I want a show... a rock show.

Carla: All different sensory levels and I want to go home and I want to talk about it and tell all my friends the next day about how amazing it was and how inspiring it was. I haven't been inspired by an act in a long time.

Heidi: The last big one for me was Slipknot, and they've still got it. Every single show they play is all out craziness and that is a huge inspiration to me! If you wanna talk about Shock Rock or Shock Metal, or whatever, that right there and the way that they handle themselves on stage... that's amazing.

Barbarann: What was origin of the name Butcher Babies? And have you changed your band name before?

Carla: We have been the Butcher Babies from the start and Heidi and I used to be in a punk rock cover band and we are both huge Wendy O. Williams fans and we used to cover the song 'The Butcher Babies' and we just thought it would be a cool name. [It was] also because we used to wear capes and everything was an ode to Wendy O. Williams and it's funny now. Some people who hear the name [that] don't know who Wendy O' Williams was are like, "what is that ?" Butcher Babies? Abortion clinic? Do you all butcher babies? What do you do?" I think the best band names are like that. Every iconic band name, even like "Guns and Roses," for instance, when you isolate it, you're like, "that's weird! 'Guns and Roses'?' But it just becomes this iconic name. I feel like our neme is like that.

Barbarenn: What has it been like being thrown into the whole scene coming from Detroit

Carla: I was in Detroit as a kid. I always knew I wanted to live in L.A ever since I was very very young, so as soon as I could I moved there and Detroit is not a small town, it is a very hard city, so, as far as moving to Los Angeles I don't think I had any sense of naiveté. I grew up with a chip on my shoulder, so I didn't have that, but I love L.A. Growing up in the mid-west you have certain values [and] I think you just don't have that sense of, I don't know the right word. People in L.A. are very like "what can you do for me?" or "what can I get out of this person?" and I think if you grow up elsewhere and take your dreams there, you can do fine, but if you grew up there and get too wrapped up in the L.A. scene, I think that it always goes bad, but I have always been able to remain true to who I am and what I am and that's why I've survived in LA.



photo credit © Century Media

Heidi: I am from Utah and I grew up Mormon and everything- that whole spiel. . very religious. For me it wasn't that much of a difference going to Los Angeles [as long as] you keep your head on strait. If you go there and allow the place to chew you up and spit you out then that's where it's good to have a thicker skin. We have had to have thick skin in everything we have ever done. It wasn't that crazy to transition [and it was the] same with Carla. I always knew there was something different for me than Utah- something else out there- something bigger [and] Los Angeles happened to be it. The move, then the evolution finally happened, I feel like it was an easy transition.

Barbarann: We touched on this a bit earlier, but what are your biggest influences in music?

Heidi: We all have difference influences, which is great about us. Once we combine those influences, it creates a unique sound. We agree on Slipknot, Pantera ..

Carla: Wendy O Williams... but I think that Slipknot and Pantera are probably the two that we agree on the most; Lamb of God too.

Barbarann: What are your favorite types of horror movies?

Carla: I like the old stuff, I like the grainy texture of old horror movies and the kind of muted colors. Rob Zombie does a great job of bringing back that vintage look. I love stuff like, everyone knows that my favorite horror is 'Texas Chainsaw Massacre.' I have always liked things that are more psychological or kinda based on people who just go nuts. I am not really into the gory stuff. I was a mortician and I have seen the gonest things you can imagine so I am not really into, like, 'Hostel' stuff, I like things that are mentally scary

Heidi: For me, I love the paranormal.

Barbarann: Carla, a licensed mortician? Tell me more about that.

Carla: I have always been fascinated by death since I was a kid. I went to art school years ago and it was a very easy transition from art to being a mortician You're basically rebuilding faces and stuff like that so it is an art form in itself. I have always been fascinated with death. I used to work for Playboy. I left Playboy and I said "you know what? I am going to take a break from all this and do what I have always wanted to do... go to Mortuary school! So I did it and I worked for a couple of years in that field and I loved it. Hopefully I will go back to it one day. I love helping people, I think that dealing with death you have to have a certain kind of empathy that most people don't have . I think it is a gift that I have and I think that if you have a gift like that you should share it

Barbarann: What are your favorite kinds of shows or venues to play?

continued on page 58

The Butcher Babies

continued from page 41

Heidi: Playing in Canada! That was incredible! [It was] just big open floors full of people [and] stands on the side full of people and in the back, I love that. Then again, there are some things amazing about smaller venues such as this one we are playing tonight (The Showbox SODO, Seattle) that really brings that punk rock vibe. [It's a] very intimate show where we get to be up close and personal with everyone. Usually at the end of our shows we would jump down and get into the crowd anyways so it's neat both ways.

Carla: Seating, that's awkward. There were a couple [theaters] in Canada with assigned seating and we are a metal show and it feels like we are at the zoo.

Heidi: It felt like a big fat pep rally.

Barbarann: You have been nonstop promoting and touring for over a year, how has that adjustment been and is it harder than you expected it to be?

Heidi: I think it was something that we were all very excited to do and the adjustment has not really been that hard; I think the hardest thing is missing family members. Carla is married and Jason has a child. I miss actual work and especially the L.A. lifestyle. NOPE. This is what we want to do, this is really incredible.

Carla: and I think [that] when you're on stage forty-five minutes every night, no matter what kind of feeling you have had during the day, that forty-five minutes on stage and interacting with your fans afterwards heals the day's wounds.

Heidi: It's like an injection.

Carla: It keeps you going.

Barbarann: How do you spend your time off? How do you rejuvenate and relax?

Carla: The gym for me, I love going to the gym.

Heidi: I usually work out at home. If we get an extended amount of time off I try to take a little vacation. I know this seems like a vacation but it's not, this is work and I love to sleep. If I have a day off i will lay in bed all day[and] I will sleep.

Carla: I am so jealous that she can actually sleep because I cannot sleep on tour. I have the hardest time sleeping and she will be out all day. I have tried Melatonin and everything and nothing can make me sleep like Heidi! [laughs] She gave me one of her Melatonins the other night and I had the wildest dreams, I will never take that shit again.

Heidi: For the past three weeks I have had the wildest dreams.

Carla: I had a dream the other night about egg salad sandwiches from subway.



Heidi: They have egg salad sandwiches from Subway in Canada!

Carla: So good!

Barbarann: What has been your biggest challenge as a band?

Carla: Being taken senously.

Heidi: I would say that's the biggest challenge. Our band works very well under pressure getting to know each other and getting to know each other's personalities. Every single person works really hard at making every body happy, but also themselves happy, so I don't think anything else has been really difficult for us, just being taken seriously. At the same time that's also sort of a blessing because it makes us work harder.

Carla: The negative press that we have gotten has actually helped us become who we are by giving us so much attention. We weren't being taken senously! Then, when people actually see us, they are like "whoa! wait a second , they ARE a real metal band!"

Barbarann: I have always heard that bad press is better than no press and people might come just for the novelty of it . . show up with rotten tomatoes in hand to throw at you while you're on stage and then think "oh, never mind, I won't be needing these after all."

Heidi: (laughing hysterically)

Carla: "Yes! exactly!

Heidi: I LOVE that! That's so cute! " I wont be needing these!"

Within a few hours of interview, Butcher Babies took the stage to give concert goers an unforgettable mind blowing performance. With sweat , fists, and "Hell Yeahs!" thrown liberally (Yep no tomatoes) after their set, fans were far from disappointed and wanting more. Good news is, you can expect to see Butcher Babies' first full length (11 -track) album this summer, (late July , release date TBA)



"YOUR EIGHTH GRADE NEMESIS? SHOVEL TO THE HEAD"

by Jennifer Preuss
www.facebook.com/agirlsguidetozday
www.girlsguidetozday.wordpress.com

Hey Scream Sirens, my name is Jen and I'd like to introduce you to my creation, A Girls Guide to the Zombie Apocalypse. She's made up of a blog I should probably post on more often, a Facebook page I should probably post less in, a half-assed Twitter account, and now this awesome column in Scream Sirens. So, what is A Girls Guide to Zurviving the Zombie Apocalypse about? Well, as the name might suggest, it's about being a girl and surviving the zombie apocalypse...mainly. It's also about a lot more. It's a way to revel in anything that's feminine and badass; a medium to explore and celebrate our femininity without sacrificing our darker side that longs to lead a pack of ruthless fellow females against whatever big bad that happens to piss us off. It's about taking the term "bitch", putting "badass" in front of it, and owning that shit. It's also about having fun, because hey, that's what girls like to do.

If it's about all of that, then why bring zombies into it? Because that's what's cool right now, right? No. First of all, zombies have always been my favorite horror sub-genre. I'm a total sissy when it comes to a lot of horror stuff, especially the paranormal. Zombies on the other hand, I can't get enough of! The greatest thing about the zombie apocalypse is, you don't have to be anyone special to survive. Zombies are a great leveler of the playing field. Your ethnicity, social status, gender, religion, sexual preference ...none of it would matter anymore. Sure, some of us may have a better fighting chance than others, but if any zombie movie/show/book has taught us anything, it's that anyone can die at any time, especially if they start to get cocky. So stay humble people!

Second, the zombie apocalypse lets us live out our most basic and explicit fantasies. No more jobs, no more bills, no more rush hour traffic, no more worrying about which organic milk to buy and if "cage-free" really means that the chicken got to run around on a nice grassy farm before its neck was wrung. Yeah, you have to hide and run for your life from the decaying corpse of your neighbor who wants to disembowel and eat you, but you also get to indiscriminately kill any asshole who ever crossed your path and pissed you off in the process. Your eighth grade nemesis? Shovel to the head. The ex-boyfriend who told you he loved you then ditched you when "things got too serious"? Backhoe to the brain. Your kid's second grade teacher who made an offhand comment about "better parenting" and "not on the same level as the other kids"? Well, we have special plans for that one. What? They'll all be zombies trying to kill us ...I'm not condoning cold-blooded murder...it would be in self-defense....

Finally, my favorite reason for bringing zombies into it is. If you're prepared for the zombie apocalypse you can survive anything. With everyone going prepper crazy lately and worrying about solar flares, global financial collapse, terrorist attacks, the next iPhone update, who Kim Kardashafuck is hooking up with now, and which Doomsday Prophecy they should get behind next, I think the world would be a much better place if we all just decided to prep for zombies and not worry about all the other bullshit. There is nothing that prepping for zombies wouldn't cover in the face of any another disaster, and if there is then you'd be screwed anyways. Plus, zombies are so much more fun to talk about than super volcanoes.

So that's exactly what we're going to do, talk about how we, as women, would survive during the zombie apocalypse. We'll go over the rules we should adhere to, the types of guys we should avoid, the stuff we should bring with us, the things we should only fantasize about wearing, zombie apocalypse motivational exercises, and whatever else floats our boat. Why? Because it will be fun and it will help to take our minds off all the other real life crap we'll have to deal with in a few minutes.

Until next time, stay strong, and if anyone pisses you off, take a deep breathe, count to ten, and picture them zombified. Then consider all the cool ways you could do them in. Trust me, it's a great stress buster.

Girls Guide To Surviving The Zombie Apocolypse



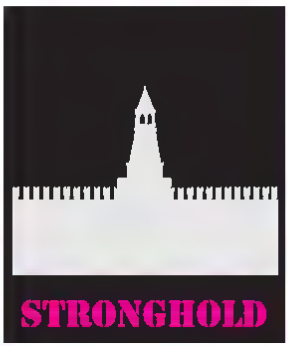
WEAPON



SIDE-KICK



ATTIRE



STRONGHOLD

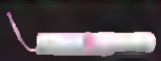


SUPPLIES



PLAN

THIS ISSUE'S ZOMBIE SURVIVAL MUST HAVE:



TAMPONS

If you're a girl caught without one when old Aunt Flow comes a knockin', the only thing that could kick start your heart faster would be to open the door to a hungry corpse. However, this trusty girl tool does more than just the obvious. Yes, tampons are a necessary part of our lives and yes, most guys are creeped out more by them then they probably would be by zombies, but imagine the looks on your fellow survivors' faces if you produced a tampon to use as a wound compress, fire starter, bait, and more. For example, if you or someone is injured simply spread the fibers and apply directly to the wound then wrap in fabric or tape to help staunch bleeding. For fire tinder, spread and pull bunches of fibers off and set aflame with a spark. Use the plastic type of applicators and wrappers as fishing bobbers so you can keep your eyes out for zombies as you fish. Extend a plastic applicator and plug the delivery end with pulled apart fibers for a rudimentary survival straw. Place a used tampon strategically to lure prey into a trap or snare; yes its gross, but worth a shot if you ask me. So, the next time a man cringes when you mention the T word, smile knowingly, and rest easy in the fact that in your purse you hold the key to basic survival.

GAME ON

Tears In Time

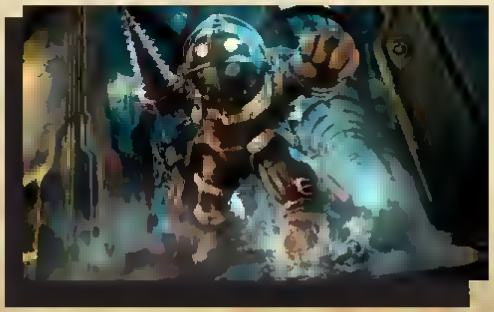
BIOSHOCK

by Natalya Lainhart

In anticipation of the new Bioshock Infinite, I felt like it was important to dig a little deeper into the amazingly complex and horrifying Bioshock world that we experienced in the first two games. Many take this game as just, well, a game. The true premise upon which Bioshock and its fictional city Rapture were created is far more sinister, implicative and serious than many can even imagine.

Any philosophy nerd can probably explain every moment of Ayn Rand's famous novel "Atlas Shrugged" in detail. It displays a dystopian United States littered with upset citizens. The citizens feel exploited by the government, resenting the taxation and control imposed upon them. This anger and frustration finally leads to a strike against the government. Essentially, it is supposed to be as if the mythological figure Atlas decided to just lay down the world. Led by John Galt, the citizens on strike believe that creativity, growth and productivity is hindered by governmental control and they wish to abolish it all together.

Enter Rapture, the fictional city under the sea in the groundbreaking video game Bioshock. Set in 1960, Rapture looks just like the art described by Rand in Atlas Shrugged. Art Deco structures are infused with massive amounts of steampunk. In fact, the weapons, architecture, decorations and even costumes are a steampunk enthusiasts dream! Music from the early 20th century plays in most rooms accompanied by humming, praying and yelling coming from the disturbed citizens of this city under the sea.



You play Jack, the sole survivor of a plane crash that landed in the middle of the Atlantic Ocean and directly into Rapture. Almost immediately, a man named Atlas (see the parallels!) contacts you and tells you that he needs your help in destroying a man named Andrew Ryan (A.R? Ayn Rand!). This is where your adventure begins. As you make your way through this underwater city, you are confronted with many terrors... all the result of the lack of government control offered by Rapture. You discover that this city was created to be its own free society where artists, entrepreneurs and even scientists are not regulated by the government. Drugs begin to be created and distributed, and with the help of a valuable substance known as "Atom", a person's DNA can be altered to give them abilities such as invisibility and telekinesis. These drugs, known as plasmids, are extremely addictive, not regulated, and easily attainable. This results in the genetically altered, mentally unstable and vicious drug-addicts known as Splicers. Still, Splicers are not your greatest enemy. Soon you discover that Atom is collected and created by small girls known as "Little Sisters" who have been either kidnapped or donated to participate in this government program. The program places a worm in the stomach of a child that allows them to store and create the substance. After this they are no longer children, they speak like little girls, act like little girls, but their eyes glow an eerie yellow. Former men in huge scuba-like suits called their Big Daddy protect them, and in order to save the Little Sisters, you have to destroy their protectors.

Bioshock is a first person shooter, but it also contains many role-playing elements. One of

photos courtesy of Irrational Games ©

my favorite aspects of the game is the variety of options that you have to defeat your enemy. Like the Splicers, you also have access to a wide-array of plasmids and it is up to you to decide how and when you want to use them. Of course, you can shoot your enemy with a variety of guns, but you can also choose to splice and shoot electricity out of your hands to shock them before you begin shooting. Just a helpful tip, use your wrench A LOT! When you wrench more powerful, you will basically be unstoppable. Also, keep the electroshock plasmid handy to help you take down those pesky surveillance cameras.

Bioshock is a true realization of Ayn Rand's philosophies. It perfectly demonstrates the consequences of total removal of control by displaying a large society of humans that become addicted to substances that physically alter their state of being. This is not a far-fetched concept and makes this series not only a great game to play, but also more frightening than almost any other game out today. Bioshock Infinite carries many of the same philosophical concepts with it as the 1912 setting of a traveling city in the sky which is why I suggest that every gamer out there experience Rapture and its terrifying world of sad and destroyed Splicers before venturing out to get your copy. Happy Gaming!

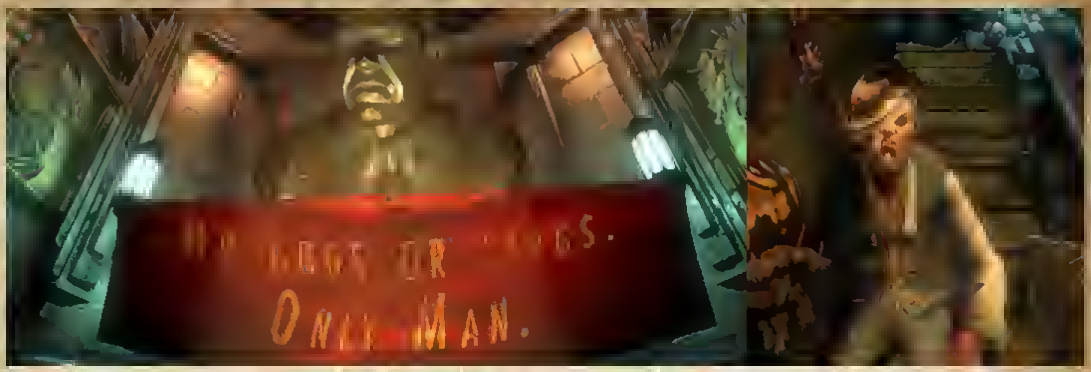


BIOSHOCK INFINITE by Will Thackeray

This is not just a sequel to the Bioshock series, Bioshock Infinite is a whole new vision. Sure, it's still a first-person shooter with all the amalgamations of the genre, but Bioshock Infinite is one of the deepest and most absorbing games I've ever played. Many reviews have complained that it is the old Bioshock formula with new skins for graphics, but I'm here to tell you Bioshock Infinite stands alone in both its vision and philosophy. It is a masterpiece that any fan of gaming or horror can appreciate. The story had me guessing at every turn and I was driven to obtain the scattered Voxophone recordings that drive the plot as well as give much needed insight. The game gains much by an amazing soundtrack, driven in part by early 1900's music such as Scott Joplin's 'Solace.' There are even arrangements of Creedence Clearwater Revival's 'Fortunate Son' and the Beach Boys' 'God Only Knows' done as a barbershop quartet.



I'm trying not to give too much away in terms of story, but I will give you the basics. You play the role of Booker DeWitt. A man sent to a traveling air show in the sky - a place named Colombia. This is not quite the carnival that it seems. This air show is run by a man named

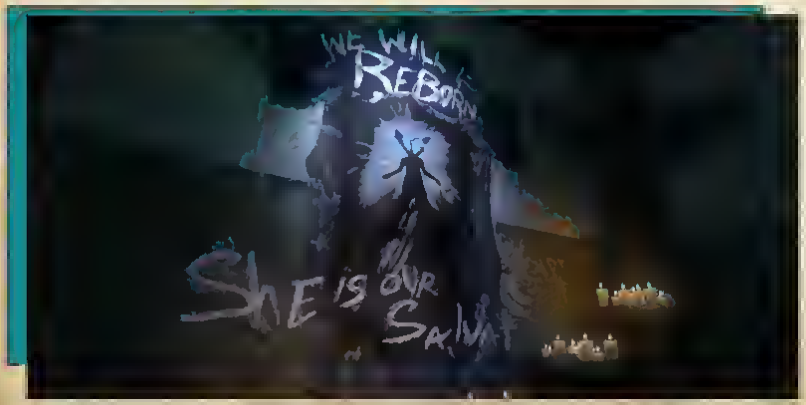


Comstock, a guy who promotes nationalism, racism, and a devout religion. It takes place in 1912 following such events as the Spanish-American war and the Massacre at Wounded Knee amongst others. Booker DeWitt is a war-hardened dude, he obviously is not about to take the bullshit they are offering in Colombia.

Bioshock Infinite has a few key differences from the original series. Most notably are the weapons and health packs you may carry. Bioshock Infinite allows you to carry only two weapons at a time - this will have you strategizing as to what you need to bring to the next battle. In addition, you cannot carry any health packs, health can only be obtained from a dispenser or other sources that I can't disclose in this article as it pertains to spoilers. If you are coming from the original two games, these differences might come as a big surprise . . or annoyance. But rest assured, you will come to appreciate the time and effort the developers put into giving you the weapon you'll need at just the right time.

Also quite different is the help you obtain from your cohort, Elizabeth. She is extremely useful and unlike most games that incorporate an A.I. ally, she needs absolutely no help from you. Elizabeth will throw you health, salts, and money which are all extremely important in advancing in the game. There are a few crappy spots where she becomes unavailable to you and the difficulty increase becomes very noticeable. As the game progresses you genuinely become interested in Elizabeth's story as well as keeping her safe. She is the antithesis of a damsel in distress - she's a badass who is key in getting you out alive.

Bioshock is not only revolutionary in its graphics, gameplay and portrayal of female characters, but also in its philosophical messages. Much like the original, it explores many theories concerning human ideas and development. One main question branching across all Bioshock games seems to be, "can a group of humans realize, execute and maintain a highly specific and secluded community?" The answer provided by the games is "no." Another element of the game suggests a correlation between the "occupy" movement happening now in America. Also worth adding is the name chosen for the prophet Comstock. There was an important amendment in U.S. history called the 'Comstock Act.' Every moment of this game seems to be making a point or posing a question. Bioshock Infinite has revolutionized the "edutainment" games of the past and., just might make a significant impact on our perceptions and actions in the future. Pick this game up, you won't be disappointed.



SCREAM SIRENS features HUMAN MARVELS

By Phyllis Killer

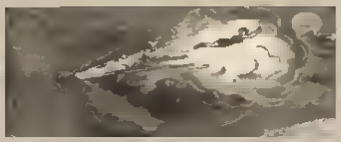
THE HUMAN MARVELS

The Human Marvels website presents factual, plausible and sometimes near impossible prodigious, curious and eccentric human beings who stand as examples of the sheer variety of human kind.

ZAZEL - Rossa Matilda Richter



On a monumental day in 1877, a 14-year-old accomplished tight ropewalker and aerial acrobat by the name of Rossa Matilda Richter, aka Zazel, launched herself into the history books as well as the hearts of admirable and concerned spectators at The Royal Aquarium in London. Her flight that day, engineered by William Leonard Hunt (The Great Farini) designated her as the first Human Cannonball and began a career that would inspire many to follow in her path. Although her performance conjured protest and put the venues license in jeopardy, Zazel continued to exude her bravery and went on to entertain and inspire fans touring with P.T Barnum's Circus. She would later retire after breaking her back during a performance that went wrong. More than 30 human cannonballs have died performing this dangerous stunt since its inception.

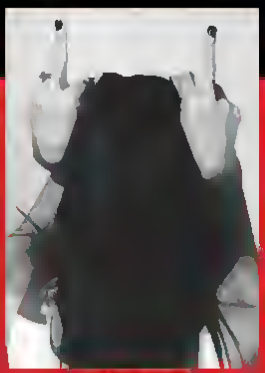


Website www.TheHumanMarvels.com

PRESENTING FEERLESS PRODIGIES OF PHYSICAL PHENOMINA

YOU MAY CALL THEM ODDITIES, FREAKS OR MONSTROSITIES ~WHATEVER YOU WILL~ BUT I CALL THEM INCREDIBLE, PERSEVERING, RESOURCEFUL AND MARVELOUS HUMAN BEINGS I CHRONICLE THEIR INSPIRATIONAL STORIES OF TRIUMPH OVER NATURE, FATE AND THE JUDGEMENT OF MAN.

BITCHIN' with BENETTI



Hello Sirens!!!

Don't Hate Me Because I'm Beautiful – this is the premise of something I was thinking of recently.

Is there anything that can bring out the vicious bitches quicker than a confident, attractive woman?

I'm so friggin sick of women who simply cannot tolerate a pretty woman in their midst, who instantly go on full attack to demean, insult or otherwise drive off anyone they deem as competition. These are the women that give rise to the term 'catfight' and I'm sick of seeing it played out over and over again. These are also the women who say things like, "I don't get along with women; I don't trust/like them." They try to pass themselves off as confident, but as soon as 'competition' shows up, that whole façade falls away and they're revealed to be the petty jealous creatures they are. They derive all their sense of worth from the attention of men, and if that attention wanders to someone else, they simply cannot cope.

These women are somehow confusing confidence with arrogance. A confident woman knows who she is, feels good about herself and her body, and doesn't feel threatened by other women. She doesn't compare herself to others and feels comfortable being herself. Arrogant women wrap themselves in a breakable shell of pseudo-confidence, constantly compare themselves to other women and hide their feelings of inferiority behind scathing attacks. The only way they can feel better about themselves is to bash and demean others. Hello insecurity, you are rearing your ugly head….

These women actively court male attention, any male attention at that. They dress and behave in a manner specifically meant to garner male interest, like costumes and roles in a play. However, when an attractive and truly confident woman enters the room, these women know that their artifice and manipulation cannot hold a candle to the real thing. It's laughable to hear them exclaim, "Look at how she's just trying to get attention!" when the woman is doing nothing more than being herself.

Jealous women can be women on the street whom you don't even know or even a jealous friend or friends in the form of frenemies- someone who seems like your friend and other times wants the worst for you.

There's definitely some fucking truth behind that old commercial - "Don't hate me because I'm beautiful."

Until next time stay real Sirens and peace out…

Send me somethin' to bitch about at mail@screamsirens.com

www.slashanddine.com
www.facebook.com/slashanddine



Sheri Moon Pie

Smart, creative, talented, fashionable and all around knock out, what's not to love about Sheri Moon Zombie? As big fans of her clothing line and even bigger fans of the characters she's portrayed in recent films, we were so excited to come up with a few recipes in honor of a woman we look up to. Our banana Shen Moon Pie recipe can easily be adapted to chocolate or vanilla (just substitute semi sweet chocolate chips or vanilla extract for banana extract) and our Total Skull Crusher drink goes down smooth but will rock you hard. So in anticipation of "The Lords of Salem", lets get started with dessert and drinks!

Ingredients
8 tablespoons butter
1 cup powdered sugar
2 teaspoons vanilla extract
1 cup all-purpose flour

For the marshmallows
3 envelopes of Knox gelatin
1/2 cup cold water
2 cups granulated sugar
1/2 cup powdered sugar
2/3 cups corn syrup
1/4 cup water
1/4 teaspoon salt
1 tablespoon vanilla extract

For the coating
2 cups white chocolate chips
1/2 cup vegetable oil
2 teaspoons banana extract

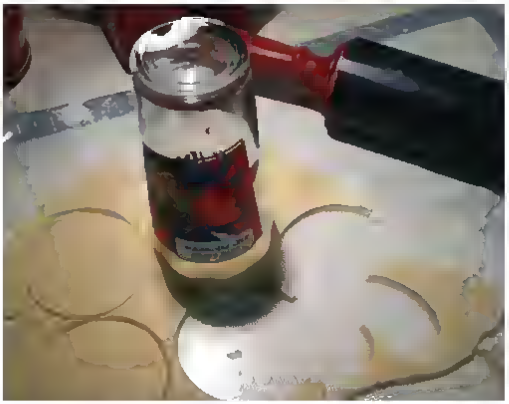
Directions

Preheat oven to 350F. Makes 12

In a mixer, cream the butter and sugar on medium speed until smooth. Add the vanilla and mix until fluffy. Slowly pour in the flour on low speed and blend until combined.

Form the dough into a ball and wrap it in plastic wrap. Refrigerate





for at least 2 hours.
On a floured surface, roll the dough out to 1/8-inch thick. Use the rim of a drinking glass to stamp out circles and place on a



cookie sheet. Bake for 12 minutes or until lightly golden.
For the marshmallows
In electric mixer bowl, pour gelatin over 1/2 cup cold water. Soak for 10 minutes. Combine sugar, corn syrup and 1/4 cup water in a small saucepan. Bring to a boil. Pour boiling syrup into gelatin and mix at high speed. Add the salt & vanilla and beat on medium for 12 minutes. Pour into piping bag and generously pipe onto the center of cookie. Place another cookie over it to make a sandwich and let sit for 2 hours or until marshmallow is firm.



For the coating
In a double boiler, add all ingredients stirring continuously until melted. Gently place the marshmallow-filled cookies into the melted chocolate and coat evenly. Use a fork to take the cookie out and place on a nonstick baking sheet. Allow coating to cool completely before serving.



TotalSkullCrusher

Sure to punch your taste buds in the face and leave them beggin for more.

Ingredients:

1 oz dark rum
1/2 oz triple sec
1/2 oz gin
1 oz Coke or Pepsi
1 oz pineapple juice
Fresh pineapple to garnish
Directions:
Mix all ingredients in shaker.

Serves 2.



The Homicidal Homemaker's "Maggot-Infested Brain" Shrimp Cocktail

BY KACI HENSEN
www.TheHomicidalHomemaker.com

The Homicidal Homemaker shows you how to make this impressive way to present your shrimp cocktail, with a ghoulish surprise in the middle - mini bay shrimp, that makes this dish look strikingly close to a maggot-infested brain once your guests have starting digging in and picking this brain apart! Don't be fooled by the gelatin mixture - you're not eating shrimp-infested JELL-O here! There's just enough to hold the brain together.

WARNING: as your guests eat this dish, it will appear to come to life on it's own, bursting and losing shape, and in turn, the bay shrimp 'maggots' will begin to crawl right out of it!

MAGGOT-INFESTED BRAIN SHRIMP COCKTAIL

Adapted from Martha Stewart's "Bloody Brain"

- 2 pounds large shrimp
- 1 pound bay shrimp
- 1 3/4 C. of water
- 1 envelope of powdered gelatin (approx. 1 Tbsp)
- 1 teaspoon of sea salt
- 1/2 C. of freshly-squeezed lemon juice
- 3/4 teaspoon of Old Bay Seasoning
- red food coloring
- Prepared cocktail sauce, for dipping
- Additional lemon wedges
- brain-shaped gelatin mold





STEP ONE: Spray your mold with a light coating of non-stick cooking spray. This will assist you in unmolding your brain. If your brain mold doesn't sit perfectly upright, place it into a bowl to keep it steady. Begin arranging your large shrimp in the mold, with the tails facing upwards in vertical rows. Build them up along the sides of the mold. Tuck the mini bay shrimp into any empty areas you see, then repeat with the large shrimp, filling in the entire center of the brain mold with the mini bay shrimp. You'll want to make sure you at least have one layer of the large shrimp in the mold before adding the mini bay shrimp in there. The mini bay shrimp are the 'maggoty' surprise that awaits inside!

STEP TWO: Fill a small saucepan with 1 2/3 cups cold water, and sprinkle the powdered gelatin over water and allow to 'bloom' for 5 minutes (this softens the gelatin, making it easier to dissolve when you add the hot liquid). After your gelatin has bloomed, move the saucepan to the stove, cook gelatin mixture over medium-low heat while stirring constantly, until the gelatin has fully dissolved. Whisk in your lemon juice, salt & Old Bay seasoning until well combined. Add food coloring, as desired.

STEP THREE: Using a spoon, slowly pour the colored gelatin mixture over the shrimp in the mold. Take your time - you may or may not be able to fit all of it into the mold, depending on how tightly you packed the shrimp. Very, very carefully rotate the mold to ensure the gelatin mixture has reached all parts of the mold. Cover it with plastic wrap, and then gently press down on the surface. Find a plate that fits in the mold and, use a few soup cans to weigh it down (this will put pressure on the shrimp, and keep things nice and firm!). Refrigerate until firm, around 5-6 hours.

STEP FOUR: When your Maggot-Infested Brain is all firm and ready to go, place your serving platter on top of the brain mold; invert, and gently shake to remove the brain onto your platter. Serve with cocktail sauce and additional lemon wedges. Dig in and don't forget to keep your eyes peeled for when the maggots begin to make this brain 'come alive'.

Enjoy!



VISIT
www.THEHOMICIDALHOMEMAKER.com
FOR STEP-BY-STEP PHOTOS OF
THIS RECIPE AND OTHER
GRUESOME RECIPES!



Cryogenic Ice Cubes



Who wants a boring old drink with boring old ice cubes? Snazz up that gingerale with some crygenically frozen Ice cubes and some edible floral. Your guests will simply wilt when they see these over-the-top gorgeous cubes floating gently in their drink.

Step One: Gather Blooms



Use only edible flowers, such as orchids, nasturtiums, pansies, and snapdragons, that have been grown to be eaten (to ensure they haven't been treated with chemicals)

Step Two: Place Flowers



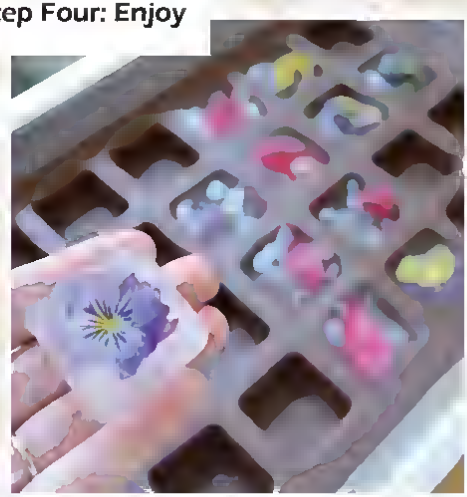
Place washed flowers in an ice cube tray or any holder that is safe for freezing. Fill half way with water and freeze until solid.

Step Three: Add Water



Once frozen, add more water until petals are covered. Freeze until firm. Use distilled or bottled water for crystal clear cubes with less cloudiness and bubbles

Step Four: Enjoy

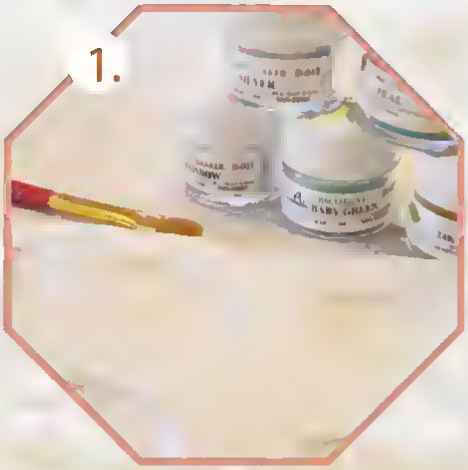


Chocolate Gems



Edible glitter gems are the ultimate in decadent bling. Simply brush a gem candy mold with vegetable oil, dust with edible glitter and pour or pipe in melted chocolate. Chill until firm in the refrigerator and enjoy! Great for party favors

1.



2.



3.



4.



CAKE ALCHEMY

the coolest creepy cakes ever given life



Zombie cake by our own Sugar Vixen, Elizabeth Marek of Artisan Cake Company in Portland Oregon. Ellzabeth specializes in super detailed edible toppers and sculpted 3D cakes.

She created this cake as a gory display piece. Details are made with fondant, chocolalate and rice crispy treats. The brain is made from strawberry Jell-o. Mmmmm braiiinnnssss.









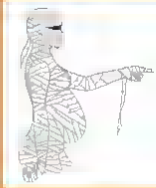
Cake Artists from left to right

I. Erin M Schaefgen - Three Little Blackbirds Cakes - Denver, CO. Fondant cake with hand painted details and delicate, hand-crafted sugar flowers.

II. Julie Freund - Monty Python's Search for the Holy Grail Bunny Cakes.

III Debbie Goard - Debbie Does Cakes - Dakland, CA - Cannibals Choice, Human Heart Cake.

IV. Sarah Ono Jones - Davy Jones - Fondant cake with hand sculpted and painted details. Photography by: Sarah Lingrnfelter Photography



THE MUMMY'S WOMB

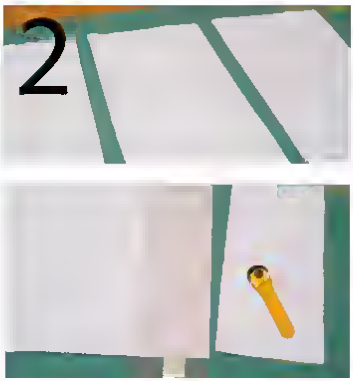
LIFE HACKS FOR THE MUMMY ON THE GO

No Sew Cloth Wipes

Here is a super quick and easy NO SEW way to make your own cloth baby wipes. Using cloth wipes saves lots of money but is also better for your baby. You can also find fun fabrics to personalize them. If you already use cloth diapers, you can just toss the wipes in with your diaper laundry.



Start with a yard of white jersey knit fabric or white fleece. We like white because you can see what you are cleaning. But feel free to use any color you like. You can also use old t-shirts to save even more money. We have been using the fleece and the knit fabric and like them both. The fleece makes a much thicker wipe though.

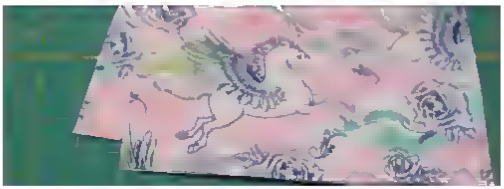


Cut a strip 8 inches wide. A rotary cutter and mat makes cutting easier, but you can also just use scissors. This is the knit fabric being cut



Cut each strip into 8 inch squares - done! Knit and fleece fabric do not fray, so there is no need to finish the edges

Optional Sew Version



Another option (that involves sewing) is to use flannel fabric. Flannel is fun because there are so many fun prints to pick from.

Cut out 8 inch strips. Cut the strips into 8 inch squares. For each wipe, use 2 flannel squares, wrong sides facing. Serge the edges, or sew with a zig zag stitch.

Diaper Solution Recipe



You can buy premade diaper solution to use with your wipes. We like Bum Genius and Kissaluvs. Or you can make your own and store it in a spray bottle. Here is the recipe we use.

1 cup water
1 Tbsp olive oil
1/2 Tbsp Dr. Bronner liquid castile soap
2-3 drops tea tree oil
2-3 drops lavender essential oil

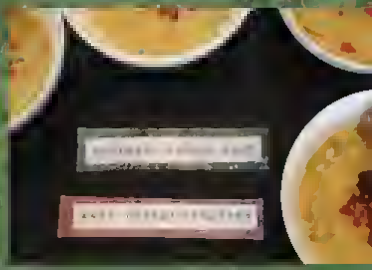
Stir together gently to prevent lots of suds. Pour into spray bottle. Solution lasts one week

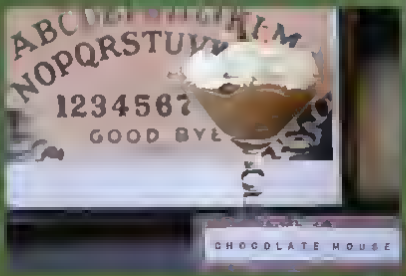
Rosemary's Baby Shower

We love a good themed party. And with a baby on the way, we combined our love of horror movies and good food to make a very unique shower- Rosemary's Baby Shower. From chocolate mouse, vitamin smoothies and rosemary potato soup with anti-Christ croutons, this baby shower was a hit. Here are some ideas to get you started on your next party.



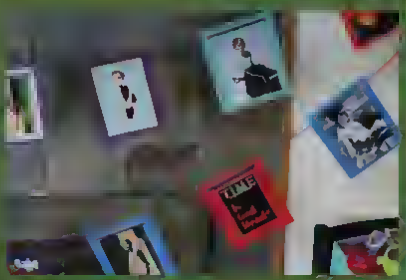








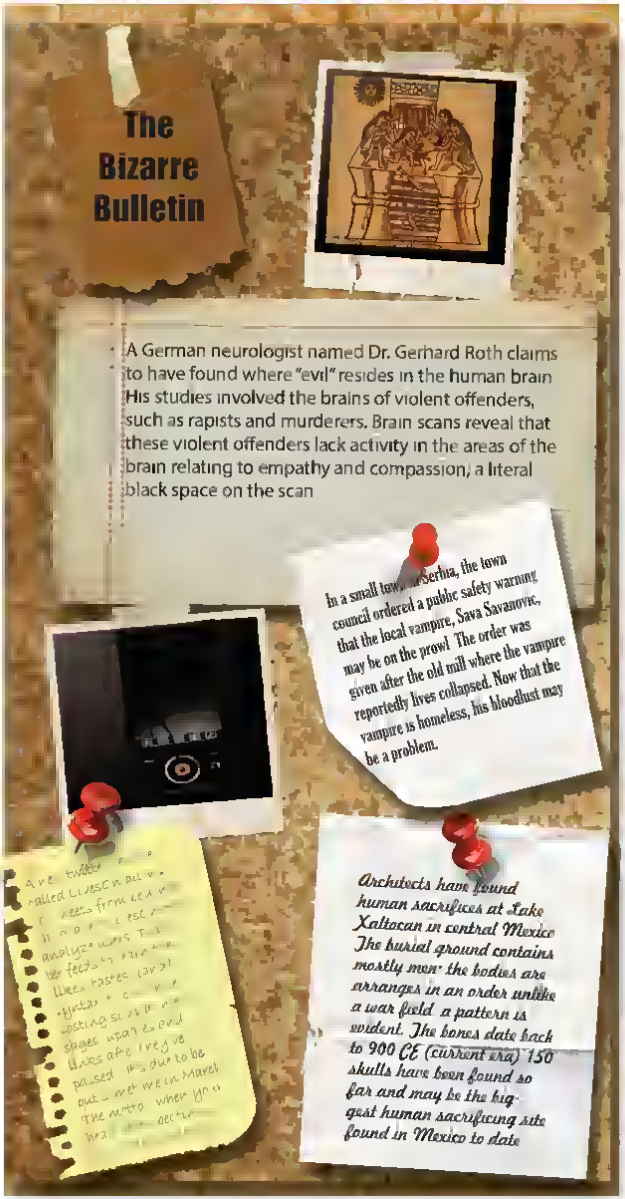




Details from left to right:
Chocolate cross lollipops
Inverted paper crosses
Rosemary's Potato Soup
Inverted Cross Favors
Paper Banner
Inverted cross croutons
Assorted Teas
Steven Marcato Sandwiches







Maniac continued from page 8

his performance is every bit as good It was a brave move by Khalfoun to situate the audience literally behind the eyes of this deeply troubled killer It makes us complicit in his voyeurism, putting us in unflinchingly close quarters with much of the violence Frank chooses not to look away as he gruesomely scalps his victims, and neither can we, witnessing it in all its gruesome glory That being said, the stalking and intense scopophilia that precedes much of the violence is actually much more disturbing than the murders themselves

The innate predatory nature of Frank and the way that every violent act is sickeningly pre-meditated is where the horror really lies In one scene in particular Frank chases a lone woman around a deserted subway station where she eventually tries to crawl away with her life intact before he viciously stabs her repeatedly It is a difficult scene to watch and includes one of the few moments where we leave Frank's perverse perspective to witness the sexual gratification he gets from this violence Apparently this is in reference to the out-of-body experience that lots of serial killers claim to have during their most violent and aggressive urges So, in a sense we never really leave Frank's psyche at all, instead we experience every variation of his warped reality with him

Strangely enough, as horrific as his actions may be, Frank Zito is a difficult character to really hate, especially as we are almost encouraged to empathize with him through the use of POV and the frequent flashbacks to his traumatizing childhood Like many great horror films, Maniac will make you question your relationship with on-screen violence and ultimately your capacity to empathize with evil Is it problematic that we are presented with such fetishistic displays of violence against women? Of course. Even more so when we are placed in the eyes and mind of the killer rather than the victim. By stepping away from the grit and sleaze of the original and replacing it with a more stylized and refined artistic flourish, the creative minds behind Maniac do offer us some level of detachment, reminding us that it is, after all, only a movie Some may be quick to label Maniac as excessive and misogynistic, but upon reflection it's probably more accurately described as a film about misogyny; the story of a deluded man and his thwarted attempts to overcome his intense hatred, mistrust and disrespect for women When he falls for one that seems perfect for him, (played brilliantly by French actress Nora Arnezeder) it throws his life entirely off balance

Many horror fans bemoan the industry's reliance on churning out remakes and reboots of our much loved favorites and of course we have two of the biggest to anticipate (dread?) this year with both Evil Dead and Carrie getting the big budget 're-imagining'. In many cases, that trepidation is warranted as the modernized treatment rarely lives up to the original. Khalfoun seems to have found the magic formula here, differing from and improving upon the original in all the right ways Though the plot may take some different turns, and it is an altogether more artistic and aesthetically accomplished film, Maniac retains the simplicity of the 1980 cult classic settling itself somewhere between brooding psychological horror and shock-tastic gorefest

Though much of the world has already enjoyed theatrical runs of Maniac, American audiences will need to wait till 21st June to catch this in cinemas Definitely worth setting a date in your diary if you think you can handle it!













Faster Pussycat

Kill! Kill!

Top- Awear.eom ($28)
Pants-Buekle.eom ($50)
Shoes-Aldoshoes.com ($65)
Earrings-Etsy.eom ($9)
Rings- Rarelondon.eom($9)
Gloves-Colehaan.com ($49)



Inspiration















Big Doll House

Top- ae.com ($20)
Shorts-farfetch.com ($66)
Shoes- dsw.com ($60)
Bracelet- accessorize.com ($23)
Earrings – missselfridge.com ($13)
Ring- modcloth.com ($10)



Bonnie's Kids

Shirt- Mango.com ($50)
Shorts- zumiez.com ($25)
Sandals- modcloth.com ($30)
Earrings- topshop.com ($12)
Right- topshop.com ($68)
Pants- allyfashion.com ($35)
Sandals- missselfridge.com ($44)
Ring- naturesjewelry.com ($25)



Inspiration













THRILLER:

THEY CALL HER ONE EYE!

Top- boohoo.com ($20)
Jacket- Danier.com ($179)
Pants- dorthyperkins.com ($30)
Shoes- Zappos ($56)
Necklace-metroparkusa.com ($22)
Sunglasses-asos.com ($18)

Makani

Our Featured



-If someone were to write a biography about you, what do you think the title would be?

There is one poem which discribes it best:

Tha Panthar

His gaze, going past those bars, has got so misted with tiradnass, it can taka in nothing mora. He feels as though a thousand bars existed, and no more world beyond them than before.

Those supply powerful paddings, turning there in tiniest of circles, well might be tha dance of forcaa round a cantar whara some mighty will stands paralyticly.

Just now and than tha pupils' noisalaaa shuttar is lifted. - Then an image will indart, down through the limbs' intensive stillness flutter, and and its baing in tha haart.

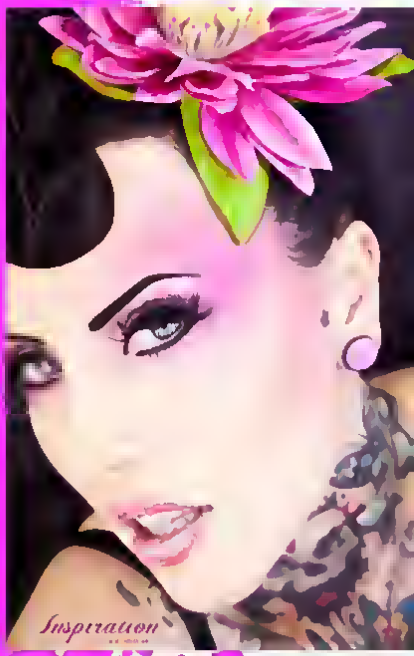
[Rainer Maria Rilke]



My name is Makani Terror. I am an International tattooed model from Germany.
I tend to love the dark and unusual art of photography and love to show different kind of characteristics.
I can do all of my own make up and hair but I love working with an MUAH or stylist. I love trying new and different things and working with different people !

Terror

Scream Siren



-Favorite Horror Movies:
High Tension
Texas Chainsaw Massacre
Ju - on
SAW I
but I absolutly love the Freddy, Jason ones

-Inspiration?
I never had really an inspiration. I was always freaky with movies and music, so I found my love in photography mostly the mobid ones ;)

-Music?
NOFX, In Flames, Amon Amarth, As I lay Dying, Satyricon, Cradle of Filth, Sepultura, lots of Trask Metal, Hardcore and California Punkrock

-Vampira, Elvira, Morticia Adams, or Lily Munster?
Morticia Adams Rockz !

www.makaniterror.com
http://www.facebook.com/pages/Makani-Terror/101107733310714
www.fallout-tattoo.de
photography by Hanja Li
www.inspiration-online.de
www.facebook.com / inspiration.foto.kunst

I do kind of everything from fashion, to gore, to beauty or swimsuit shoots. NO NUDES, IMPLIED IS FINE.
I have also been featured on many tattoo magazine covers and had the honour to work with Tommy Lee in LA for the Rebel Ink cover.
I have very long black hair and blue eyes. I am heavily tattooed... so come take a look at my photos and let me know if you would like to collabortate with me.



THE HIT LIST

1



2



3



4



5



Beauty Essentials

1 **Glam Glow**
An anti-aging cruelty and paraben-free vegan mask that s good on ALL skin types and features ground-breaking Teaoxi technology

- diminishes fine lines and wrinkles
- tightens Skin
- minimizes Pores

Photo courtesy of Glamglow

2. Mask of Magnaminity
A deep cleansing face and back mask that uses China clay and fresh peppermint to reach deep down to pull the debris from your pores

- produces a tingly-clean sensation
- exfoliates flaky and dry skin
- calms redness with honey

Photo courtesy of Lush Cosmetics

3. Max Factor's "Flipstick"
One product provides two lipsticks, professionally matched with one acting as a pigmented color and one as a highlighter

- creamy formula does not dry lips
- provides rich color
- long lasting

Photo courtesy of Max Factor

4. Benefit "One Hot Minute"
Get an all-over glow and airbrush in seconds flat

- works for all skin tones
- provides luminous finish
- long-lasting

Photo Courtesy of Benefit Cosmetics

5. Essence "Frame 4 Fame" Stick On Eyeliner
Solid and affordable with worry free application

- easy application
- lasts all day
- gives you immediate runway look

Photo Courtesy of: Essence

HORRORSCOPES

GRIND HOUSE

Your Guide To The Heavens Above and The Hell Below.



Spring (2013)
By Astrological Psychonaut: Phyllis Killer

Aries-*March 21 - April 19* When Cruelty Knows No Hounds, And Evil Knows No Limit, It's Time To Strike Hack. Sometimes an Eye For An Eye Is The Only Way To Fly. - "Thriller!"

Taurus-*April 20 - May 20* Never Try Anything, Just Do It. Time to Hust Out the All Hlack and Go! Go! on a Wild Ride! Keep the Pedal to the Metal and Make Time lor a Roll In the Hay. - "Faster Pussycat Kill! Kill!"

Gemini-*May 21 - June 20* Never Let Anyone Lock Up Your Desires. Dreak Free From the Daily Grind and Don't Let Anyone Rattle Your Cage. - "Hig Doll House"

Cancer-*June 21 - July 22* Time to Shake It Down and Go to Town. Remember, you are a Chick with Drive That Don't Take No Jive. It's Time to Take Matters In Your Own Hands. - "Foxy Drown"

Leo-*July 23 - August 22* Some Girls Have It and Some Girls Don't, Some Girls Do It and Some Girls Won't. What Kind ol Girl Are You? - "The Pom Pom Girls"

Virgo-*August 23 - September 22* To Avoid Fainting, Keep Repeating, Its Only a Movie, Its Only a Movie, Its Only a Movie. - "The Last House On The Left"

Libra-*September 23 - October 22* Well Damn If You Aint So Sweet You Make Salt Taste Like Sugar. - "Death Proof"

Scorpio-*October 23 - November 21* No Man That Loves Her Lives to Love Another. Her Sweet Kisses Engulf You In A Hloody Web Of Horror. - "Spider Baby"

Sagittarius-*November 22 - December 21* Men Were Toys For Her Amusement, Her Total Disregard lor Their Feelings Made Love a Stranger - "Deyond The Valley Ol The Dolls"

Capricorn-*December 22 - January 19* Your All Woman and All That Every Woman Wants To He. Forceful, Feminine, Free - "SuperChick"

Aquarius-*January 20 - February 18* When a Man Entered The Room, Re Never Returned Quite The Same - "Dsa, She Wolf ol the SS"

Pisces-*February 19 - March 20* Now You Know The Thrill ol Wrapping Your Legs Around the Tornado Ol Pounding Pistons - "Girl On A Motorcycle"

SCREAM SIRENS

STALK US

facebook.com/ScreamSirens

twitter.com/ScreamSirens

HORROR CULTURE STYLE